Government of Karnataka

SCULPTURES IN THE GOVERNMENT MUSEUM RAICHUR

K.G. Bhatsoori

1997
Directorate of Archaeology & Museums
Mysore

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FOREWORD

Museums are not only essential to save and store our art treasures but also useful for the scientific research, education, conservation and enjoyment. The museum at Raichur is devoted to the regional history covering the cultural, sociological and historical aspects of Raichur district. It is serving the most useful purpose of educating the people.

Pre-historic and early historic antiquities, sculptures and paintings are the most important sections in the Raichur museum. A well planned study giving a scientific approach was a long felt need and now Dr. K.G. Bhatsoori of the Department of Epigraphy, Kannada University, Hampi has studied meticulously the objects in the museum. This publication is mainly restricted to the study of sculptures in the museum. The sculptures in the museum are of great interest to both scholars and laymen.

The Directorate has a plan of publishing the catalogues of all the museums. This publication is the second attempt in this direction written by Dr. K.G. Bhatsoori. The Directorate feels very happy to bring out this book by Dr. K.G. Bhatsoori, who has evinced keen interest and put in his efforts in collecting the relevant data. I wish him more success.

I am beholden to Dr. V. Prakash, Director, Central Food Technological Research Institute, Mysore, for taking up the printing work in their press. Shri. K.A. Ranganath, Head and Shri. S. Umesh, Technical Officer with the assistance of Sriyuts G. Venkateshan and C.N. Janardhana of FOSTIS of CFTRI have executed the printing of this publication with promptness and neatness. We are immensely are thankful to them.

Mysore.
26.05.1997.

D.V. DEVARAJ
Director of Archeaology
and Museums

PREFACE

The District Museum at Raichur is one of the best museums maintained by the Directorate of Archaeology and Museums with a good collection of sculptures. The temples and sculptures of this region attracted the attention of scholars since more than hundred years ago. Recent publication of the directorate on the temples of Raichur and Bellary Districts authored by Dr. Channabasappa S. Patil has already been placed before the scholars. The present work is mainly concentrated on the study of sculptures exhibited in the Raichur museum, collected from various places in the Raichur district. This book it hoped would benefit research students and scholars.

Dr. D.V. Devaraj, the present Director of Archaeology and Museums has not only kindly agreed to publish it but has given constant support and encouragement. Hence I am highly grateful to him. I gratefully acknowledge the suggestion made by Late Dr. B.R. Gopal, Professor of history (Rtd.), Krishnadevaraya University, Anantpur, Dr. A. Sundara and to Dr. A.V. Narasimha Murthy, Dr. K.V. Ramesh, Dr. H.R. Raghunath Bhat for all their active support in completing this task of academic interest. Shri. M.L. Shivashankara, Additional Director of Archaeology and Museums has taken interest in bringing out this publication. I am thankful to all of them.

Shri. S.M. Powar is the first Curator of this Raichur museum. As a curator he strove hard to develop this museum. During the period of my stay at Raichur Shri. S.M. Powar has given full co-operation in completing this work. Shri. G.B. Hoogar, Photographer of Directorate of Archaeology and Museums, Mysore, has prepared the prints of the photographs. Shri. C. Kuppachari, former artist cum photographer of the Directorate has prepared the sketches and drawings, Shri. Shrinivasamurthy of the Directorate of Archaeology and Museums, Hampi, has typed this manuscripts neatly. Shri. Balasubramanya, Reader in Archaeology, Kannada University, Hampi has given the suggestions in respect of Watgal excavations. Shri. K. Shankar, Zilla Panchayat Office, Raichur, has given co-operation by providing the library facilities. Shri. Sharadaprasad, Department of Kannada, University of Mysore, has also helped me in bringing out this publication. In the same way

I cannot forget the co-operation and suggestions given by Shri. Sheshanarayana, Assistant Curator of the Directorate. My grateful thanks are due to all of them.

Hampi
26.05.1997

K.G. BHATSOORI
Kannada University
Hampi - Vidyaranya

CONTENTS

Foreword..... iii

Preface..... v

Contents..... vii

List of Illustrations..... ix

Introduction..... 1

Raichur and its Historical Significance..... 9

Iconography..... 18

Catalogue..... 38

A List of Sculptures in the Museum.....56

Bibliography.....62

List of Illustrations

1. Map showing the State Government Museums in Karnataka.

2. Map showing the location of sculptures collected from the historical centres.

3. Attributes of Vishnu · *Gada, Chakra, Padma, Sankha*

4. *Phalaka.*

5. Weapons depicted in sculptures.

6. Hero holding in Jevelin.

7. Row of elephants.

8. Female dancers playing with sticks.

9. Neck and ear ornaments.

10. Neck and Waist band ornaments depicted in sculptures.

11. Circular ear-rings and hair dress.

12. Tirthankaras depicted in *Kayotsarga* and *Dhyanamudra*

Plates :

1. Vaishnavi figure from Gabbur (Acc. No. 58).

2. Vaishnavi figure from Gabbur (Acc. No. 42).

3. *Prabhavali* part of Vishnu from Gabbur (Acc. No. 28).

4. Kesava from Karadigrama (Acc. No. 17).

5. Kalingamardana from Anegundi (Acc. No. 8).

6. Anjaneya from Anegundi (Acc. No. 103).

7. Alvar from Anegundi (Acc. No. 95).

8. Head of Surya from Karadigrama (Acc. No. 27).

9. Surya from Raichur (Acc. No. 52).

10. Umamahesvara from Gabbur (Acc. No. 2).

11. Nandi from Gabbur (Acc. No. 4).

12. Ganesa from Anegundi (Acc. No. 3).

13. Ganesa from Anegundi (Acc. No. 5).

14. Ganesa from Anegundi (Acc. No. 1).

15. Ganesa from Anegundi (Acc. No. 18).

16. Naga stone from Gabbur (Acc. No. 26).

17. *Naga-Nagini* from Gabbur (Acc. No. 60).

18. *Phalaka* from Raichur (Ac. No. 51/2).

19. *Phalaka* from Raichur (Acc. No. 49).

20. Hero stone from Gangavati (Acc. No. 34).

21. Hero stone from Gangavati (Acc. No. 35).

22. Hero stone from Gangavati (Acc. No. 37).

23. Hero stone from Gangavati (Acc. No. 38).

24. Hero stone from Gangavati (Acc. No. 39).

25. Hero stone from Anegundi (Acc. No.116).

26. Hero stone from Gangavati (Acc. No. 41).

27. Hero riding on elephant from Gangavati (Acc. No. 40).

28. Hero stone from Gabbur(Acc. No. 64).

29. Dampati from Gabbur (Acc. No. 29).

30. Pillar from Anegundi (Acc. No. 109).

31. Pillar from Anegundi (Acc. No. 110).

32. Door part from Anegundi (Acc. No. 114).

33. Male torso from Gabbur (Acc. No. 55).

34. Male torso from Gabbur (Acc. No. 26).

35. Female deity from Raichur (Acc. No. 53).

36. Male torso from Gabbur (Acc. No. 62).

37. Female torso from Gabbur (Acc. No. 26).

38. Panel depicting the female dancing figures playing with sticks from Anegundi (Acc. No. 6).

39. Panel depicting female dancing figures from Anegundi (Acc. No. 12).

40. Panel depciting dancing figures from Anegundı (Acc. No. 100).

41. Panel depciting the king seeing the dance, Anegundi (Acc. No. 7).

42. Elephant from Raichur (Acc. No. 51/1).

43. Elephant from Raichur (Acc. No. 51/1).

44. Panel depicting king and seven standing figures (Acc. No. 44).

45. Elephant from Raichur (Acc. No. 50/2).

46. Lotus from Raichur (Acc. No. 48).

47. Lotus from Raichur (Acc. No. 49)

48. Parsvanatha from Karadigrama (Acc. No. 14).

49. Parsvanatha from Karadigrama (Acc. No. 15).

50. Tirthankara from Karadigrama (Acc. No. 16).

INTRODUCTION

Importance of Museums : Study of antiquities in Museums.

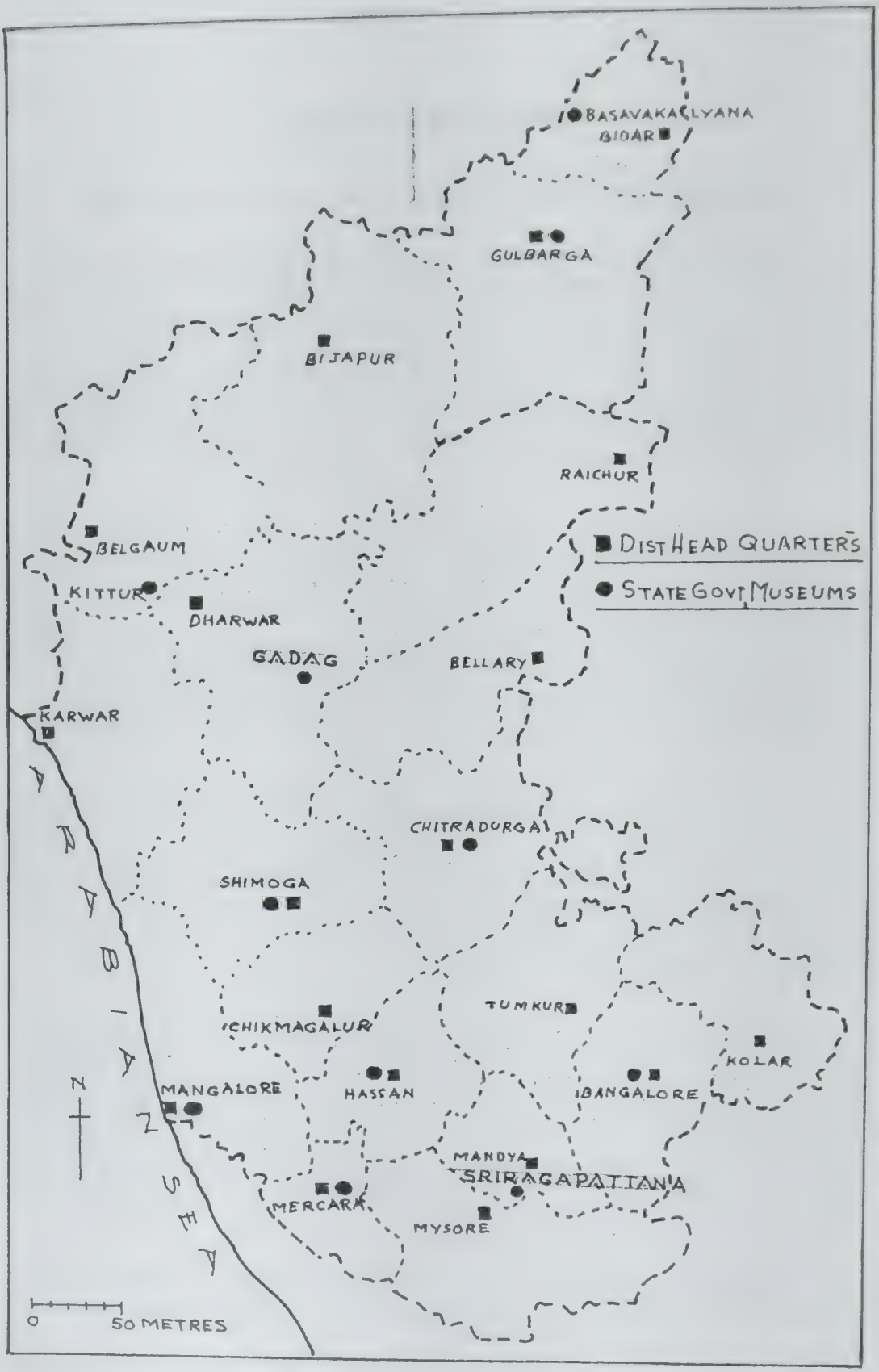
Before 1960 the Museums in Karnataka were under the Department of Industries and Commerce. Then the administration of Museums was transferred to the Department of Archaeology and Museums. At present thirteen Museums including an Art Gallery are under the Directorate of Archaeology and Museums. The Art and Archaeological Museum in Raichur is one among them. The State Government of Karnataka is aiming the establishment of Museums in every district. It is a visual art that educates the public.

Museums preserve the rare distinction of housing the documents of the human achievements of the past. The Museums are undoubtedly the places where our Art treasures and heritage are saved and stored. This enables the people to see and appreciate our rich art heritage. Museum objects through research and exhibition not only throw light on the relics of the past but also make them alive and link them with the present, so that the future generations can make use of the vast experience and knowledge of the past to shape a better future for themselves (Leela Nair, 1979, p. 19).

Undoubtedly the development of Museums in our country in general and Karnataka in particular has been rather poor. Our Museums are still referred as storehouses. It was the desire of the government to have a building of its own to commensurate with the wealth of the Museum. The Art and Archaeological Museum in Raichur is still in a rented building, located in the Goal market area, near the St. Mary's Convent School. This was established on the eighteenth August, 1978.

Display Technique : The collection of this Museum is mainly confined to the Art and Archaeology of this region. The main object of the Museum is to collect, preserve and exhibit. It represents the changing pattern of public reorientation and communication approach as against the object-oriented traditional functions of Museums (Bhatsoori K.G., 1995, P.2). The Art and Archaeological remains including pre-historic antiquities, coins, paintings and sculptures are displayed. The sculptures are displayed in the Museum in a chronological as well as sectarian order.

Pre-historic antiquities such as beads, bangles, pottery pieces, Neolithic stone tool axes are exhibited in one room while paintings are



1. Map showing the State Government Museums in Karnataka.

exhibited in another room. Stone sculptures ranging from 12th to 17th century have been exhibited in the other three halls of the Museum.

Pre-historic to Early Historic :

For the pre-historic period of Karnataka in general and Raichur in particular, one has to depend exclusively on Archaeological source materials comprising of tools, weapons, potsherds, burials etc. Tools and potteries in different stages have been proved to be one of the best indices of cultural changes of the society (Sankalia H.D., 1965, p. 26). Such type of tools collected from Maski are exhibited in the Museum. Pre-historic antiquities like neolithic stone tools, pottery pieces, necks etc. form an interesting section of the Museum.

Changes are reflected in the mode of life, hunting and food gathering and these are due to changing climatic conditions. Earthern Wares represented by dishes, tools and small vessel were used for the daily use for about two thousand years ago (Sankalia H.D., 1965, p. 24). Vessels or pottery pieces, beads, in different variety and shapes, collected from Maski and Sannati are also exhibited in the Museum. With these tools and potteries one can reconstruct the various technological stages through which the man has passed. The pre-historic and early historic antiquities exhibited in the Museum give us the idea of the culture of pre and early historic people.

Coins :

Numismatics provides a rich source of material for the reconstruction of the history of the region. It gives us indirect evidence to record political and economic aspect of the history. In fabric and execution coins show a remarkable skill and interesting technique. But in respect of Raichur region, proper research on coinage has not been taken up seriously.

There are in all fourteen coins displayed in this Museum. Out of fourteen coins, eight coins are of copper, four coins are of nickel and two coins are of aluminium. These coins are ascribable to 19th - 20th centuries. Though not of much antiquarian value, these coins show the currency system in India and show how artistically they are manufactured.

Paintings :

Karnataka had developed its own school of Art. Painting is one of its forms and an interesting section of the Museum Paintings displayed in this

Museum are typical examples of different varieties. Rurnale Channabasavaiah's paintings of Kusum Rohna, Hanumiah's painting of Mysore by night, M. Narendrakumar's painting of women exploitations, and the Ramayana, Vitthal Bhandary's painting of Love Hearts, H. Nagaraju's painting of the temple, J.M.S. Mani's painting of Fount Tog, Kalidas Pattar's painting of City in love, Kallappa's painting of landscape, P.N. Chayal's painting of Buffalo's scene and Govindan's painting of Boat, Smt. Kamala Rajgopalan's painting Govardhan Giridhara and A Forest Scene displayed in the museum are fairly good representation of Art by the artists. These paintings give us clue that Art is the result of some intense experience and show what the artists try to communicate to the spectator.

Geological features in relation to Art and Architecture :

Availability of rocky material in Raichur and its surrounding areas is one of the advantageous factors which has a bearing on Art. The temple architecture and the sculptural art are related to the stone materials available in that particular region and it is economical (Bhatsoori K.G., 1987, p. 50).

Raichur is situated in the northern part of the Karnataka. The major rock types are : 1. Dharwaras 2. Peninsular gneiss 3. Dykes 4. Kaladgi series, and 5. Soils.

In the first type the different rock types constituting this system are quartzites, quartz, schists, prophyrites, diabasic schists, epidiorite phylitic schists ferrugionous, quartzites, chlorite, talc and talc chlorite. This series of rocks occurs in Raichur district in the form of three small but prominent bands i.e., the Kushtagi band, the Maski band and the Raichur band and also in the minor patches in Gangavati, Yabbalu, Ullanur, Timmapura, Valkamdinne, Genekal and Yermaras. In the second type in the southern and northern portions of Raichur district, we find a pink variety, while the middle portion consists of grey variety. In the third type, dykes are mostly doleritic in composition and found in eastern portion of Raichur District. In the fourth Kaladgi type, the series consists of pebble beds, sand stones, and conglomerates. This series occurs in Raichur district over an area of 15 kms. in the north western portions of Kushtagi taluk. In the fifth type the reddish sandy soil is confined to the neighbourhood of Gangavati, Kushtagi, Mudgal, Jalahalli, Deodurg and Sirvar. The major portion of the Raichur District comprises of black cotton soil occurring both near the hornbland schists and the gneisses. (*Mysore State Gazetteer*, Raichur District, pp. 13-14).

Most of the temples of Raichur region are devoid of too many sculptures. This is due to the use of schist's and granite gneisses stone

material employed in the construction. This material is easily available all over the Raichur region as already noted above. The Raichur region is an ancient land of great importance. The geological factors are relevant to the study of art and architecture of Raichur region. In other words, the sculptural Art of Raichur region is considerably influenced by these factors, which adds to its distinctiveness and its individuality.

Political History :

Turning to the historical phase, this region has formed a significant part as the territorial divisions of great dynasties like Mauryas, Satavahanas, Vakatakas, Chalukyas of Badami, Rashtratkutas, Hoysalas and Vijayanagara rulers. Even the feudatory chieftains like Haihayas, Kadambas ruled over this region. The contribution of these rulers and minor chieftains in the field of polity, society, religion and more specially art and architecture are not worthy. Only the historical landmarks in respect of their political sway over the Raichur region have been reviewed here.

The Raichur region has a hoary past. It has had an eventful history beginning from the days of Mauryan king Asoka. There is some definite evidence to determine the southern boundaries of his empire. In the Raichur district three Asokan edicts have been noticed i.e., Maski, Gavimath and Palkigundu (Sircar D.C., 1975, p. 28). Of these the Asokan edict noticed at Maski is the most important. Because the personal name of Asoka Devanam Piyena Piyadasina Asokasa was first known from the inscription at Maski.

The Deccan was an important part of Mauryan empire because it contained the seats of two viceroyalties one at Tosali (Dhauli) in Kalinga and the other at Suvarnagiri further south in the heart of the Deccan. Many scholars are of the opinion that the headquarters of the southern viceroyalty of the Mauryas situated somewhere in Raichur district. Some identify it with modern Kanakagiri and others with modern Maski *(Mysore State Gazetteer*, Raichur District, p. 38). After Maurya Asoka, the Mauryan empire was divided into two parts. Its northern part was divided between his sons and the grandsons and the people of Deccan were left to themselves. In the Deccan the Andhras were the most powerful. The Satavahanas were belonged to the numerous families of this tribe and began to rule over it. During the early Christian era the Raichur District appears to have been a part of the kingdom of Satavahanas. During 3rd and 4th Century A.D., the Vakatakas appear to have held sway over the Raichur region for some time. After some time a portion of Raichur District appears to have been held by the Chutus also. Chutus have been considered as a branch of Satavahanas.

After Satavahanas, Chalukyas of Vatapi came to power in the Deccan. According to an inscription of Aihole that Pulakesi II having defeated the Pallavas occupied this area and made it a province in his empire under the governance of his son Adityavarma. Again Vijayaditya conquered Kanchi and levied a tribute from Pallava King. An inscription referring to his reign has been noticed at Halageri in Koppal Taluk (Desai P.B., 1956, Insc., No. 1). Later, the whole of Raichur was included the kingdom of Rashtrakutas, who rose to power in the eighth century.

The Rashtrakutas followed the path of Chalukyas in artistic pursuits. From several epigraphs it is proved that Rashtrakutas must have built many temples. But it is strange that very few Rashtrakuta monuments themselves have come down to us.

An inscription from Manvi Taluk mentions that Jagattunga, a subordinate ruler under Rashtrakuta king Krishna II, was ruling the province of Ededore Eradusavira province the area constituting the present Raichur District. Two inscriptions belong to the period of Krishna III noticed at Arokeri in Yelburga Taluk and Uppina Betageri in Koppal Taluk. The first inscription is dated 940 A.D. and is incomplete. The second inscription ascribable to 964 A.D. records a gift of land by a chieftain Shankaragaunda to Naganandi Bhattara for the benefit of Jaina Temple. Krishna III was the overlord of the entire Deccan in 965 A.D. (*The age of Imperial Kanauj*, p.No. 15, Bharatiya Vidya Bhavan, 1955).

During the Chalukya period, the whole of Deccan witnessed new lights of glory both in political and cultural attainments. On the foundation laid by Taila II, his successors built up the edifice. During the rule of Jayasimaha II, Rajendra Chola invaded the Chalukyan territory and marched into the present Raichur district. At Maski Jayasimha successfully drove out the Chola army. Numerous inscriptions of Kalyana Chalukyas are found in various parts of the Raichur District. An inscription of Madinur (Desai P.B., 1956, Insc. No.11) in Koppal Taluk speaks to the reign of Taila II. It speaks about the performance Brahmandakritu in the first year of his reign. Another in Talakal of the same taluk dated 991 A.D. states that Eradarunuru and Banavasi 12000 were incharge of one Sobhanarasa and Kukanur 30 incharge of one saviyanna (Desai P.B., 1956, Insc. No. 23). An inscription of Nandi in Lingsugur taluk speaks that during the reign of Vikramaditya V, the Ededore province i.e., the Raichur region was being ruled by his younger brother Jagadekamalla I. The Maski inscription (Desai P.B., 1958, Insc. No. 3,4) refers to the place as capital and mentions the reign of Jayasimha. There was, however, frequent wars between the Chola Kings of the South and the Kalyana Chalukyas, for the supremacy over the Raichur region. After the fall

of Kalyana Chalukyas Raichur was passed into the hands of the Kalachuris. Then Kakatiyas came to power during 13th century. An inscription from the fort wall at Raichur is the earliest Telugu inscription in Karnataka. It speaks that the original fort was built by Gore Gangayya Reddy a General of Kakatiya queen Rudramma Devi of Warangal. The inscription is dated to 1294 A.D.

The Seunas of Devagiri began their rule under the Rashtrakutas in 835 A.D. and continued to be under the Chalukyas also. The family started and came to limelight, with Bhillama V. During his regime battles were fought, between Bhillama and Somesvara. Events show that Billama gained an upper hand. He firmly established his power in the northern portions of Chalukyas like the region of Maharashtra and the districts of Bidar, Gulbarga, Raichur and finally occupied Kalyana. Thus, Yadavas of Devagiri also held sway over this region for sometime. But the Seunas continued the traditions of the Chalukyas. They sponsored the temples constructed by their predecessors and encouraged their feudatories.

The Cholas of South Indian dynasty and their connections with the Raichur District was only occasional they being intruders and invaders. The Chalukya Jayasimha who was defeated at Musangi (Maski) in 1021 A.D. soon got back the Raichur doab. Then reestablished his power upto Tungabhadra. During the reign of Rajadhiraja, battle was fought between him and Chalukya Somesvara at Koppam. In this battle Rajadhiraja was killed. Inspite of frequent defeats of Chalukyas, a serious injuries was done to some parts of their territories.

Then the Hoysalas came to power. They exercised their power over Raichur for several years during the 12th century. Some inscriptions *(Epigraphia Carnatica*, Vol. IV, Nagamangala 70, Vol. V, Belur 137 and 193) speaks of Modenganur (Madinur) in Koppal and Raichur (modern Raichur) with some other places among the forts conquered by Vishnuvardhana. The Hoysala inscription at Alwandi in Koppal Taluk referes the reign of Ballala - II (Desai, P.B. 1956, Ins, No. 21) . Thus the inscriptions bear witness to the sway of Hoysalas over Raichur region.

Then the feudatory families held power in charge of different parts of the empire (Desai P.B., 1958, Insc. No. 5, 15). The Haihayas of Morata was ruling Morata - 300, the region surrounding Malhat in Manvi taluk of Raichur District. The Haihayas governed from their capital Malhat. The Sindhs of Erambarge ruled over Bagadag - 70, Kisukadu - 70, Nareyamgal - 12, comprising the parts of Dharwar, Bijapur and Raichur Districts. The Kadambas of Karadikallu governed Karadikallu - 300. Karadikallu is the present Karadkal in Lingsugur taluk of Raichur District. There was another

small chieftain governed by Mummadi Singeyanaka. His son and successor Kampiladeva extended his kingdom which includes parts of Shimoga, Bellary, Anantapur, Dharwad and Raichur Districts. There they held sway over this region.

The history of Raichur doab is the history of struggle between the Bahamanis of the Deccan and the Vijayanagar (*E.C.*, Vol. VI, Mudagiri, No. 26) and the Adilshahis of Bijapur. During this time this district had changed hands many times. Hence its history is confusing many times. During the period of Sangamas, Raichur became a part of Vijayangara empire. It was one of the strongest frontier forts of the Bahamani kings towards the close of the 15th century. Later it was included in the Adilshahi kingdom of Bijapur. During Krishnadevaraya, Raichur gained more importance. In the battle between Krishnadevaraya and the Adil Shahis of Bijapur, the latter's army was routed by the Vijayanagar forces and Raichur was recaptured. After the fall of Vijayanagara in 1565 A.D., the Raichur again fell into the hands of Muslims and later became a part of the dominions of the Nizams of Hyderabad. Again Raichur was assigned to the British but it was later on restored to the Nizam under another treaty in 1860 (*Mysore State Gazetteer*, Raichur District, p. 5).

The above survey indicates only the historical landmarks. But it is very important to remember that almost all the major dynasties ruled over this region and this review attempts to show their significance. Though the political rulers changed their contributions in the polity, society and economy,and the field of art and architecture continued to flourish.

RAICHUR AND ITS HISTORICAL SIGNIFICANCE

The district of Raichur in Karnataka is rich in its historical wealth and has its own known cultural traditions. Rock edicts, number of inscriptions, temples, sculptures, forts give us sufficient evidence that Raichur district has a hoary past. The district represents all the stages right from the pre-historic culture. The pre-historic culture was first noticed by Col. Meadows Tailor (*JBRAS*, Vol. IV) Alisindhi Hill, Benkal (Deodarg Taluk) Kerahal (Gangavati) Taluk, Aidanhal, Anahesur, Bhillamayanagudda, Gaudur, Honahalli, Kadkal, Machanur, Matbal, Maski, Totegal, Venkatapura, Wandalli, Yergunti (Lingsugur Taluk), Anangal, Halapur, Kallur, Kotegal, Kavital, Nowalkal, Sirvar, Watgal (Manvi Taluk), Agoli, Gobbarkal, Bolkonala, Chikkahesarur, Kurkundi, Patkanadoddi, Salgunda (Sindhanur Taluk). These sites are known for their pre-historic settlements. Stone implements, beads, pottery, terra-cotta figurines, smelting factories, megalithic tombs and pre-historic paintings are the important findings of the above cited sites. Of these, Maski is most important. Because, Maski was widely known for its 'Asokan Edicts of 3rd c.B.C.'

Archaeological excavations were conducted for the subsequent periods. Maski and Kadkal are the most important sites from historical point of view. Human and other terra-cotta figurines, crude horse, impression of seal, glass, bangles, small basked disc are the important findings in Maski. G. Yazdani opines that Maski was a great centre of band and chank industries.

The excavation of Suryanavari in Maski yielded interesting results. Furnaces and slag, well about 20' deep built of granite slabs, three gold coins are the important findings (*ARADH*, 1936-37, P. 14-16). At Kadakal (Lingsugar Taluk) seventeen bronze images of Jain Tirthankaras, the brick pavement and the foundation of large temple, terracotta slabs bearing circular cavities, terracotta moulds, coins with Nagari script dated to 11th and 14th century A.D. were discovered.

The site of Watgal was first recorded by Robert Bruce Foote in 1961. Again excavation was started in the year of 1988. Five excavation seasons have been conducted by the State Archaeology and Museums, Government of Karnataka, and the Department of Anthropology, Case Western Reserve University Cleveland, Ohio (USA). Sri D.V. Devaraj, Sri. Jim. G. Shaffer, Sri. Balasubramanya and Sri. C.S. Patil are the

2. Map showing the location of sculptures collected from the historical centres.

participants of this excavation at Watgal in Raichur District and the research is being continued.

Excavation at Watgal revealed a sequence of five major occupations. The first occupation contained only chipped stone tools. Occupation IIA - IV demonstrate the persistence of Southern Neolithic Cultural Assemblage from c. 2700 B.C. into the first millennium B.C. where it is associated with Jorwe ware and early historic types of pottery. Pits in occupation IIA also contained the earliest known examples of carbonised betel nuts seeds (*Man and Environment*, Vol. XX, No. 2, 1995, P. 57-74).

Not only the above cited examples, there are a number of places in Raichur District known for its historical significance (*Mysore State Gazetteer*, Raichur District, pp. 697-717). Anegundi has been identified with a part of Kishkinda. Benkal is the hill situated to the south which has a group of dolmens and chromleches. Deodurg was once a strong hold of Bedar chieftains and it has an old fort. Devarbhupar is noted for its Amaresvara temple. Devarsugur is noted for its Suguresvara and Veerabhadra temples. Gabbur has several old temples and inscriptions. Gandhal has a well known temple of Panchamukhi Anjaneya. Gangavati was formerly known as Nilavati. There is a Virupaksha temple built during Vijayanagara period. Gurganta was the chief town of small principality (*samsthana*) of Naiks related to chiefs of Kanakagiri and Shorapur. Itgi is a large village and is famous for the Mahadeva temple and is the finest of the later Chalukyan temples. Jaladurga is called as Noble Queen by Meadows Tialor. It was known for its fort of Adilshahi's of Bijapur. Kallur village and the hills around it are full of antiquities. Kanakagiri it was once the chief town of a principality of Bedar Rajas founded by Parasappa Naik during the days of Vijayanagara. At Kavital along the slopes of the hill are found artefacts and ancient pottery. Koppal was well known for the Asokan edict. Asokan edicts were noticed one on each at Palkigundu and Gavimath (Sircar D.C., 1975, p. 28). Koppal was once the capital of a Silahara family. Fort is another place of historical interest. Kolan is a holy place and it was popularly called Naradagadde, where sage Narada is said to have performed penance. Kotekal is known for its well known fort. Kukanur is a well known historical centre for its rich antiquarian remains of the later Chalukyas. At Lingsugur stone axes, hammers, flakes, cores are noticed. Maski is known for Asokan edicts wherein for the first time the inscription that gives the personal name of the king 'Devanan Piyena Piyadasina Asokasa. This place gives us numerous pre-historic finds. Mudgal is a well known historical centre dating back to Yadava dynasty. The fort here is of another historical interest. Mudgal is a per-historic site of the district. Raichur was once captured by Mallikafur and it has the hands of Vijayanagara, Bahamanis, Mughal and Asaf Jahi Kings. Ramagadde is a holy place. It was the place where once Sri Rama stayed

and consecrated and worshipped Sivalinga. Roudkunta is another important neolithic site of the district. Yelburga was once the capital of Sindhas.

Only the landmarks from the historical aspect of the centres have been reviewed here. In connection with this, the antiquities displayed in the museum were collected from the some of the historical centres like Maski, Raichur, Anegundi, Gudi Javooor etc. The significance of these places and its landmarks have been reviewed here.

Maski :

Maski is a well known historical centre in Lingsugur taluk of Raichur District. Its history starts from the days of Mauryas. It is the most important pre-historic site in the district. In 1888, Sir Robert Bruce Foote collected various neolithic implements and artefacts which are now exhibited in the Madras Govt. Museum. Mr. Yazdani also noticed number of artefacts in 1935-36 (*ARADH*, 1935-36). For example the field of Sultan Mohammed were found to be rich in antiquities.

Thus Maski has its own historical importance right form 3rd B.C. In addition to the pre-historic antiquities in the museum, four small Sivalingas were collected (Acc. No. 89/1 to 89/4) from Maski and exhibited in the Museum. These Sivalingas are ascribable to 2nd - 3rd century A.D

Anegundi :

Anegundi is in Gangavati Taluk of Raichur district. The word Anegundi means 'Elephant Pit', a place where elephants were kept during period of Vijayanagara. Anegundi has been identified with a part of Kishkindha, the kingdom of Vali and Sugriva of the Ramayana. Records call it as Hginavati. Once before the establishment of Vijayanagara it was the capital of Kampilaraya, father of Kumara Rama. It had a strong fortification. After the fall of Vijayangara it fell into the hands of Bijapur and then the Mughals. It was ruled by the Paleyegars who claim to be descendants of Aravidu Ramaraya of Vijayangara. Later it became the feudatories of Nizams too. In 1776, Tippu Sultan overran its neighbourhood and burnt the town of Anegundi and its suburbs. (*Mysore State Gazetteer* (Ed. Hayavadan Rao) Volume II, Pt. III, p. 2420). With remains of such magnificent buildings of Vijayangara times, the fortress of Anegundi was rebuilt in the 16 century. The Oncha Appa Matha has some paintings of antiquity. Sheshasayi cave shrine, Gangamahal, Ranganatha temple and ruined palace are other notable monuments.

In respect of the museum collections from the historical centre of Anegundi, the collections represent Vaishanva, Saiva, Ganapatya and hero stones. Kalingamardana (Acc. No. 8), Garuda (Acc. No. 13), Anjaneya (Acc. No. 103), Venugopala (Acc. No. 97), Alvar (Acc. No. 95), Umamahesvara (Acc. No. 2), Nandi (Acc. No. 4), four Ganapati Sculptures (Acc. No. 3, 1, 5, 18), Hero stones (Acc. No. 116) and the miscellaneous sculpture panel depicting dancers (Acc. No. 12, 19, 100), panel depicting dancers playing with sticks (Acc. No. 6), King seeing dancer (Acc. No. 7), two decorated pillars (Acc. No. 109, 110), Door jambs (Acc. No. 107,114) Male, Female torso (Acc. No. 26,25). These sculptures were collected from the historical place of Anegundi.

Gabbur :

Gabbur is in Deodurg Taluk of Raichur District. It has several old temples and inscriptions. Once it was a centre of education. It was also called as Gopuragrama. Male Sankara, Venkatesvara, Isvara, Bhogar Basappa and Hanuman temples are the important temples. The Male Sankara temple is built of rough grey stone and has a high plinth. There are two inscriptions at the northern and western entrances and there is a large cistern in front of the temple. The Venkatesvara temple consists of three shrines. Two of them contains Vishnu and Sivalinga. The outer wall represents various deities and animals. The Bhogar Basappa temple has a shrine with Ganesa image, two Nandis and an inscriptional tablet. Gabbur has an enclosure wall around in different periods and in different states of decay. An inscription dated 1109 A.D. of Chalukya Vikramaditya VI now kept in Hyderabad Archaeological Museum, originally belonged to the Jaina Temples at Gabbur (Desai P.B., 1958, Insc. No. 6). The place was an agrahara in 12th century A.D. There are Jaina Temple called 'Brahma Jinalaya or *nagar* Jinalaya; Chicholli Basavanna Temple, Elubavi Basvanna Harikara Temple, Mahabalesvara temple, all ascribable to 12th century A.D.

The Museum represents the Surya, Viashnava, Saiva, Jaina, *Naga* and Miscellaneous sculptures which are witness to the historical place of Gabbur. Surya (Acc. No. 52), Garuda (Acc. No. 59, 57,), Vaisnavi (Acc. No. 58), Kesava (Acc. No.17), Kalingamardana (Acc. No. 8), Surya (Acc. No. 52), Nandi sculptures (Acc. Nos. 67, 68, 69, 22), Seated Tirthankara (Acc. No. 66), Head of Tirthankara (Acc. No. 20), *Naga*-Nagini (Acc. No. 24, 54, 60, 61, 65, 56), Hero Stones (Acc. No. 63, 64), couple riding on horse (Acc. No. 29), miscellaneous sculptures like female deity (Acc. No. 53), Mutilated part (Acc. No. 25), Male & Female Torso (Acc. No.55, 53, 30), these sculptures exhibited in the Museum were collected form Gabbur. It evident that Vaishnava, Saiva, Jaina, Surya and *Naga* cult were prevalent in the region.

Gangavati :

Gangavati is a taluka aheadquarter in Raichur district and it is nine miles away to the north of Anegondi. It has an old matha and a Virupaksha temple built during the Vijayanagara period. This has its own significance. In respect of the Museum collection, Garuda (Acc. No. 13) the hero stone (Acc. No. 35-41) couple riding on horse (Acc. No. 34) which were collected from Gangavati are exhibited in the museum for the benefit of the public.

Gudi Javoor :

Gudi Javoor is in lingsugur taluk and is another place of historical interest. Sculptures like Head of Surya (Acc. No. 27), Female torso (Acc. No. 19) and the grinding stones (Acc. No. 23) exhibited in the museum were collected from Gudi Javoor.

Karadigrama :

This is in Lingsugur taluk of Raichur district. There is a well near Karadigrama, containing the record, which is widely known as Bhillamaryana Gudda. Karadigrama is an important historical centre. The inscription of this place refers to a subordinate family of Kadamba Chiefs who were administering the area of Karadikal - 400. The Karadikal records furnish the geneology of this family. i.e. Bajja I, Kaucha I, Bajja II, Kaucha II, Bajja III (Desai P.B., 1956, Insc. No. 16). In respect of the museum collections, parsvanatha (Acc. No. 15, 16), Vishnu (Acc. No. 17) are the collection are collected from Karadigrama. These sculpture show as witness to the prevelent of Vaishava and Jaina cult.

Raichur :

Raichur is the district headquarters in Karnataka. This historical place is known for forts and monuments (*ARADH*, 1929 - 30, pp. 6-19). The fort of Raichur is of great historical importance. The inscription dated 1284 A.D. mentions the construction of the fort of Raja Vitthala by the orders of Raja Gore Gangayya Ruddivara, minister of queen Rudramma. The inner wall is constructed using huge blocks without the aid of cement. The outer fortifications contain five gateways, i.e., Mecca Darwaza on the west, 2. The Namangi Darwaza on the north, 3. The Kuti Darwaza on the east, 4. The Khandak Darwaza on the south and 5. Doddi Darwaza on the south-west. The inner wall has two gateways, 1. The Sailani Darwaza on the west 2. Sikandri Darwaza on the east.

The Mecca Darwaza was built by Mallukhan in 1470 under the regime of the Bahamani Sultan Mohammad Shan III. The road proceeding to Mecca Darwaza passes through the gaps in the ancient Hindu wall. To the south is a large depression of a well called as Banda Baoli. Further to the south is the Doddi Darwaza a double arched entrance in the Muslim wall.

The gap in the inner wall mentioned above was made recently to give access to the road. Adjoining the Hindu wall there is the tomb of Muslim saint Pir Sailani Shah. This is built in Bijapur style. It comprises of a small rectangular hall with an one arched opening on small stone pillars carved in Chalukyan style. The big gateway here derives its name from 'Sailani Darwaza'. Further to the south, at the foot of hillock is a Kali Maszid. There are two entrances in the south and another in the east. The Southern entrance is supported on six massive stonepillars on the Chalukyan style. Opposite to the mosque there are graves of some members of the Adilshahi dynasty.

Opposite to Juma Maszid are the remains of an ancient palace of Rajas. Opposite to the ruins of the palace and near the Sikandari Darwaza is a small mosque called Daftarki Masjid. It is said that the materials used for the construction has been taken from some ruined Hindu temples. The pillars in the prayer hall are of typical Chalukyan workmanship. In front of the mosque a deep, oblong well is built with stone masonry.

The road at this point gets into the Sikandri Darwaza. The gateway formed the eastern entrance of the Hindu fortifications. A little further to the left of the road is Ek Minar Ki Masjid. The name itself suggests that it has only one minaret. This was constructed by Amber according to Persian inscription. Here the pillar supporting the roof of the entrance are of Chalukyan pillars. The minarets about 65' high and 13' in diameter. It is identified with Chand Minar at Daulatbad. The minaret consists of two storeys, each furnished with windows and surrounded by projecting galleries with a round dome in the Bhamani style.

Adjoining Yatim Shah's Mosque is the Kati Darwaza. The road next to the Kati Darwaza marks the eastern limit of the Muslim fortifications. Outside the fort walls is another Jami Masjid which forms the biggest place of Muslim worship. The mosque has a vast rectangular courtyard in front and an oblong water cistern in the south-east corner. The prayer hall is large measuring 101' 6" by 24' 5" internally with eleven arched openings. On other side is a tall stone minaret in Bijapur style and the top is decorated with small turrets and a battlement parapet. The flat ceiling of the mosque is supported to the rows of ten pillars of Chalukyan Style.

The next monument is the Chauk Masjid, which is of epigraphical and architectural interest. This mosque comprises a small hall supported on three arches and a verandah with a flat ceiling placed on black basalt pillars of excellent Chalukyan style. On the abaci of these pillars names of gods are carved. The basalt pillars are supporting two ornamental lintels on the top. Both lintels contain persian inscriptions.

Upto Naurang Darwaza there are number of small mosques and other minor structures. The Naurangi Darwaza was so desigated because of the lavish paint and sculptural decorations. The material used for this construction from its mythological artistic peculiarities give witness that it was originally of Hindu structures. The first gate of this entrance faces the south and is flanked by a bastion on either end. One is square and the other being circular. On a stone square slab in the former bastion is a well carved figure of *Naga* king seated cross legged in meditation on a fish with a crown of five hooded *Nagas* on his head. Various scenes from Hindu mythology are carved on other slabs.

Finally the citadel or Bala Hisar situated in the middle of the hill in the south-west corner of the fort, stands on irregular shaped platforms. The northern side is occupied by the Durbar Hall, a double three arched and triple domed structure. To the west of the hall is a small mosque in Bijapur style with one arch and two minarets. To the east is an open pavilion with a square pyramidal dome supported on pillars showing Hindu features.

In front of the hall is an old square cistern. Next to this there is circular platforms supporting a gun in the middle. To the west of the gun is the Pancha Bibi Dargah or the Dargah of five lady saints. At the back of the hall among the rock is lying the lower portion of a seated Nandi. These are the surviving portions of Hindu works on the citadel. The pavilion might have formed a mantap of some Hindu temple.

Thus, Raichur has its own individuality. Forts and monuments are the major types. Local cults like Hero stone (Acc. No. 44), *Naga phalaka* (51/1, 51/2), Miscellaneous Sculptures like Elephant (Acc. No. 50/1 to 50/3), Two Elephants facing each other (Acc. No. 45), Flower Design (Acc. No. 47 - 49) are collected from the historical centre of Raichur.

In respect of Mudgal fort it consists of a citadel perched on a hill protected by a line of outer fortification on the plain. These outer fortification consists of wider moat. The width of the moat varies as much as 50 yards at several places. The courses of masonry at several places are of Hindu style but the arch shaped parapet is Muslim in design.

Like the Mudgal fort, Koppal fort is also of great historical importance. It has great natural strength. One of the British Generals, Sir John Malcolm described this as without exception the strong place. The fortifications consist of two forts, the upper and the more important being situated on a lofty and almost isolated hill rising about 400 ft. above the plains. These forts are important from the military architectural point of view.

Conclusion :

After the completion of this survey it becomes clear that the art and Archaeological ruins are of four types viz. : 1. Inscriptions 2. Temples 3. Sculptures 4. Forts.

Raichur and its surrounding areas are very rich from the epigraphic point of view. It has yielded number of inscriptions ranging from Mauryas to Muslim period in variety of languages like Prakrit, Sanskrit, Kannada, Arabic and Persian. These inscriptions prove that almost all the major dynasties ruled over this region.

The sculptures have been collected from the various historical places like Anegundi, Raichur, Gudijavoor, Karadigrama, Gangavati, Maski etc. The sculptures collected from these regions are specially noteworthy from the iconographic point of view.

The important historical places studied here are Kukanur, Itagi, Anegundi and Raichur . Itagi and Kukanur represents the best specimens of late phase of Chalukyan art, Anegundi represents the specimens of Hoysala art. Raichur represents the Vijayangara and post - Vijayanagara art. These places give us an idea about he development of art and architecture from 10th century to 18th century A.D.

In respect of the forts, the principal forts like Raichur fort, Mudgal fort, Koppal fort are the most important from the historical point of view. The forts built by the emperors reflect the advance stage of available technique used by the great genius of the respective periods.

Magnificent buildings are still traceable. Fine workmanship may be noticed on the pillars of the Oncha Appa Matha and the sculptural details of the Ganesa Temple. Fresco painting of Rajput style may be noticed in the matha. One painting depicts Siva with a long beard riding on elephants. In another painting five women have arranged themselves in the form of horse. Thus Raichur district has had an eventful history. Edicts, inscriptions, temples, sculptures, forts providing a strong witness to the fact that Raichur district had a hoary past.

ICONOGRAPHY

Sculptural art has been closely related to religion for its proper understanding. The temples in the Raichur district are mostly dedicated to Saivism and Vaishnavism and local cults. Different forms of Gods and Goddess are also found, carved in relief on *adhishtana,* wall, *prastara*, pillar, door and ceilings of the temples. Some of the sculptures were installed in the main and the subsidiary *parbhagrihas* and in the niches of the temples. These are carved mainly in round. The sculptures, panels were collected from various places from the Raichur district and are displayed in the museum. The iconographical features of these sculptures are discussed here in brief.

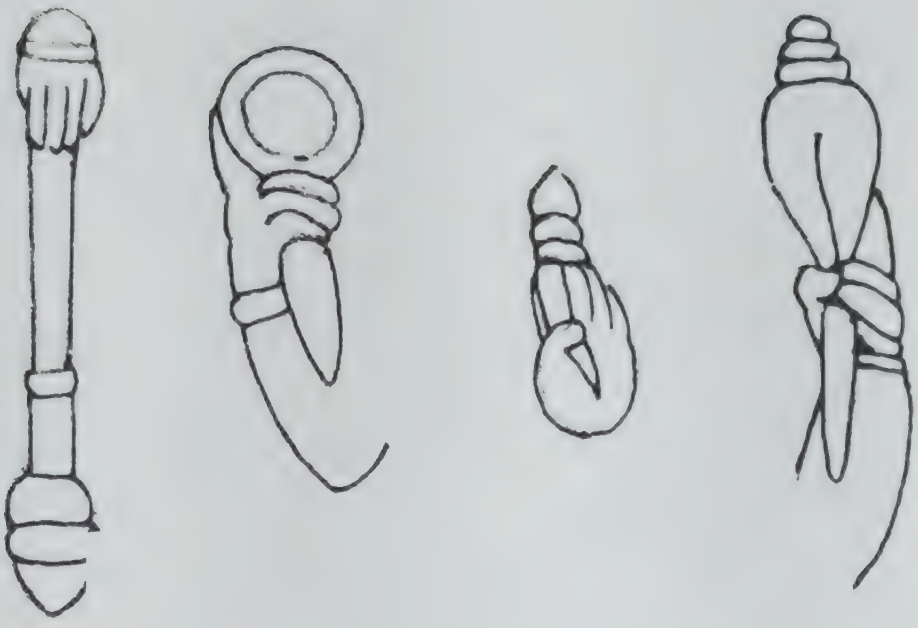
The sculptures in the Raichur Museum can be divided into 1. Hindu Sculptures - Vishnu, Saiva, Ganapatya. 2. Local cult. 3. Miscellaneous - pillars, decorated panels etc. 4th is Jaina. These sculptures can be classified on the basis of their religious and sectarian affiliations.

VAISHNAVA

Vishnu is the second deity of trinity. He is responsible for substance protection and maintenance of the created universe. The word Vishnu means one who prevades. He is the inner cause and power by which the things exist (Gopinath Rao, T. A. 1993, Vol. I,p. 236). According to *Puranas* Vishnu manifested himself in different periods of history. Ten such incarnations are listed and his images are carved in all these forms (Gopinath Rao T.A., 1993, Vol. I p.120). His ten incarnations are also called as *Dasavataras* i.e. Matsya, Kurma, Varaha, Narasimha, Vamana, Parasurama, Balarama, Buddha, Kalki. Generally these *Dasavatara* images are carved together and depicted on the *prabhavali* of Vishnu sculptures. However, separate sculptures like Varaha, Rama, Krishna are also found all over the temples in the Raichur region.

The Hindu mythology abounds in stories of local Vishnu, *avatara* which may be *purnavataras* like Sri Krishna, *Amshavataras* (partial manifestations) like Kapila or *Avesavataras* (temporary infilling of the divine powers) like Parasurama (Swami, Harshananda, 1981, p.47) Dattatreya, Dhanvantri, Hayagriva, Kapila, Mohini, Nara Narayana, Vyasa, all come under the minor incarnations. But the other aspects of Vishnu like Janardana, Panduranga, Ranganatha, Vadiraja, Venkatesa, Visvaksena, are commonly worshipped.

Generally all the sculptures are represented in two forms, 1. Sitting, and 2. Standing postures. But in the Vaishnava sect sleeping posture also may be noticed. Itagi Mahadeva may be quoted as example in the first category Kavital Tryamabakesvara and Gabbur Venkatesvara may be quoted as examples for the second category, Navali Anantasayana is the example of the third category. Here Anantasayana is depicted sleeping on *naga* Sridevi and Bhudevi are sitting near his head and legs. One of them is massaging the sole of Vishnu. His attributes *sankha* and *chakra* are carved below. The seven - hooded serpent forms canopy over his head. Brahma seated on the lotus emerging from the navel of Vishnu.



3. Attributes of Vishnu, *Gada, Chakra, Padma, Sankha*

The attributes of Vishnu are *sankha*, *chakra*, *gada*, *padma*. In the case of 24 forms of Vishnu these attributes and their positions are changing as shown below. (Gopinath Rao, T.A., Vol. 1, 1993, p. 231-32).

CHART SHOWING ATTRIBUTES OF TWENTY - FOUR FORMS OF VISHNU

Sl. No.	Form	Upper Right Hand	Upper Left Hand	Lower Left Hand	Lower Right Hand
1	Kesava	Sankha	Chakra	Gada	Padma
2.	Narayana	Padma	Gada	Chakra	Sankha
3.	Madhava	Gada	Sankha	Padma	Chakra
4.	Govinda	Gada	Padma	Sankha	Chakra
5.	Vishnu	Padma	Sankha	Chakra	Gada
6.	Madhusudhana	Sankha	Padma	Gada	Chakra
7.	Trivikrama	Gada	Chakra	Sankha	Padma
8.	Vamana	Chakra	Gada	Padma	Sankha
9.	Sridhara	Chakra	Gada	Sankha	Padma
10.	Rishikesa	Gada	Chakra	Padma	Sankha
11.	Padmanabha	Padma	Chakra	Gada	Sankha
12.	Damodara	Sankha	Gada	Chakra	Padma
13.	Sankarashana	Sankha	Padma	Chakra	Gada
14.	Vasudeva	Padma	Gada	Sankha	Chakra
15.	Pradyumna	Sankha	Gada	Padma	Chakra
16.	Aniruddha	Sankha	Chakra	Padma	Gada
17.	Purushottama	Padma	Sankha	Gada	Chakra
18.	Adhokshaja	Gada	Sankha	Chakra	Padma
19.	Narasimha	Padma	Gada	Sankha	Chakra
20.	Achyuta	Padma	Chakra	Sankha	Gada
21.	Janardana	Chakra	Sankha	Gada	Padma
22.	Upendra	Gada	Chakra	Padma	Sankha
23.	Hari	Chakra	Padma	Gada	Sankha
24.	Srikrishna	Gada	Padma	Chakra	Sankha

Compared to the above general features, the museum represents only three kinds of sculptures : 1. Kesava 2. Kalingamardana 3. Venugopala. Keshava image displayed in the museum is one of the twenty four forms of Vishnu. Here Kesava (Acc. no.17) is standing in *samabhanga* posture and is four armed. The upper right and the left hands are holding *sankha* and *chakra* while his lower left and right hands hold gada and *padma* respectively.

Karandamukuta broad necklace, *vaijayanti hara*, waist band, ornaments are an added attraction in this sculpture. The figure of Kalingamardana (Acc. no. 8) is depicted while Krishna holding the tale of *Naga* and in dancing posture. His right leg is on the back of *Naga*. Here Krishna is depicted on a panel. Anjaneya with two other figures playing musical instruments are also depicted here.

The museum represents broken pieces of the Vaishnava cult. The sculpture depicting the figure holding *sankha* in his left hand is possibly of Vishnu. The fragmentary is the part of *prabhavali* depicting the last two *dasavataras* Budha and Kalki. Another female deity (Acc. no.58) may be called as Vaishnavi. Out of the four hands three hands are broken and the upper left hand is holding *chakra*.

Venugopala is another interesting piece of art in the museum. The images of Venugopala are found not only in Karnataka but all over India. Krishna was brought up amidst cowboys and hence he has been called as Gopala. In the present instance, Venugopalas (Acc. no.97) right leg is bent and crossed over his left also called as *tribhanga*, he is four armed. The upper right and left hands are playing on *venu*. Seven hooded serpent serves as canopy over his head. Pedestal depicting two cows listening to the divine music, can be made out from their upturned faces and erect ears. The figures of *Venugopala* is adorned with small *kirita*, necklace, bangles, *katibandha*, ear-rings, other jewelleries are as usual.

Garuda is the vehicle of Vishnu (Gopinath Rao, T.A., 1993 Vol.1 p.283). Garutman or Garuda is a minor deity invariably found in all the Vaishnava temples. The image is usually anthromorphic. He is shown with a sharp beak and two wings at the back. The hands may be eight, four or just two (Gopinatha Rao T.A. Vol. I, 1993 p.286). Two of the hands are always in adoration pose. The museum represents two types of Garuda images ; 1. Garuda in standing posture with *anjali mudra*. 2. Garuda seated on his right knee with *anjali mudra*. In the first category Garuda (Acc. no. 59, 13) is standing in *samabhanga*, two armed with *anjalimudra* and is appeared independently. 2. In the second category Garuda appears as *vahana* or an attendant. He is two armed with *anjali mudra*. He is associated with Vishnu (Acc. no. 57). But here the main deity of Vishnu is missing. Only his feet may be noticed in the pedestal. Behind Garuda Chamaradharini is also depicted.

The figure of Anjaneya most invariably is found in the Vishnu temples especially in the south as the Hanuman or Anjaneya or monkey - god. The *Ramayana* pictures him as a highly erudite, cultured and refined person (Swami Harshananda, 1981, p.58). Generally he is represented in two forms.

1. Along with Sri Rama, Sita and Lakshmana, he is shown standing humbly with *anjalimudra*. 2. In shrines specially erected for him he appears as heroic person. The museum represents the second category. Here Anjaneya is standing in a *Vira* Hanuman Pose (Acc. no. 103) facing left. His right hand is lifted up and in *abhayamudra*, whereas his left hand holds a mace. The tail is bent in a circular fashion.

Thus in addition to the Vaishnava temple, the Vaishnava sculptures displayed in the museum show that Vaishnavism was more popular in the Raichur region. The myths and legends associated with Vaishnava gods and goddess would seem to suggest that the artists and craftsmen prepared variety and fanciful Vaishnava images. The artist was able to bring his individual skill.

SURYA CULT

Although worship of Surya is popular and widespread in Indian temples dedicated to him are far less, compared to Vaishnava and Saiva temples. But his images are found almost in every period and every part of India (S. Settar, 1975, p.87). Generally, the Surya sculpture is shown in a standing posture or *sambhanga* on *padmapitha*. The deity is two armed and in both the hands he is holding a lotus, Usha and *pratyush* on either side, seven horses are carved with drawing the chariots. These are the general iconographic features of the Surya image.

The museum represent two Surya images (Acc. no. 52 and 27). Only the head part of Surya. Its *prabhavali* depicting Twelve *Adityas*. The *prabhavali* is decorated with a serpentine *torana* with *kirtimukha* on the top. The lower legs of Surya (Acc. no.27) and the bottom portion of *prabhavali* are broken. Here Surya is standing in *samabhanga* : Both the hands are holding a lotus, *Kirita*, broad necklace, waist band, jewellery, long garland, circular rings. *bhujabandha* are the characteristics of this figure. Flower design may be noticed on *prabhavali*. Usha and Pratyusha are depicted on the right side and left side of the deity. The sculptures suggest that the Sun worship was in existence and was popular in the area under study.

SAIVA

Saivism and Vaishnavism shared royal patronage almost from the very early periods. The former was more popular than any other sect or religion throughout the history of Karnataka (S.Settar, 1975, p.78). Siva is the last deity of trinity. He is responsible for the dissolution of the universe. All that is born must die; all that is produced must disintegrate and destroyed.

This is an invaluable law. The principle about, this disintegration, the power behind this destruction is 'Siva' (Swami Harshananda, 1981, p. 61).

Turning to the general features of iconography of 'Siva' we find that Shiva is worshipped both in anthromorphic form and in the form of a *linga*. The latter being the rule where of the former is an exception. Generally he has three eyes, the third eye being on the forehead. He may have two / three / four / eight / ten or even thirty two hands. *trisula, chakra, pasha, damaru, akshamala, mriga, pasha, danda, pinaki, khatvanga, pasupata, padma, kapala, darpana,* sword or *khadga* are generally depicted as attributes (Swami Harshnanada, 1981 p.67) hands may be *abhaya* or *varada - mudra*. He has a crown of long matted hair or *jata*. He wears crescent moon, tiger skin, *yajnopavita* etc. But these features may be noticed in the case of anthromorphic form.

Siva is commonly worshipped in the form of Linga also. Sivalinga is a symbol of the great god of Universe. Majority of the temples in the Raichur region are mainly dedicated to Siva. These temples contain the image of other forms of Siva also. But the principle of worship in almost all the Saiva temples in the region is Sivalinga. *Linga* symbolically represents the great universe. Siva and *Sakti* or *purusha* and *prakriti* the father and mother of all creations.

The Sivalingas displayed in the museum (Acc. no. 50/1 to 50/4), though small in size, are in the form of *Linga*. Another *linga pitha* is also displayed in the museum (Acc. no.9). The upper surface of the *pitha* from which the *poojabhaga* just out is so shaped as to allow a free flow of water. This *lingapitha* is decorated and supported by four rampant lions. The basement of the *pitha* is decorated with flower designs. *Lingas* are set up on the pedestal known as *pitha - bhaga*.

Umamahesvara displayed in the museum (Acc. no.2) is another interesting piece of art. Here sculpture of Umamahesvara depicts Siva and Uma seated embracing each other. Siva is seated in *sukhasana*. His right leg is hung down and placed on the back of Nandi which is partly broken. His left leg is horizontally placed on the throne. His consort Uma is seated on his left lap, her right arm is thrown horizontally on the back of her Lord Mahesa. Her left hand is broken out of the four hands two right hands and upper left hand are broken. The lower left hand is placed on the back of Uma. Ornamental *karanda*makuta, circular ear-rings, broad necklace, *bhujabandha* of Mahesa, and the mode of wearing the hair dress of Uma are noteworthy. Serpent serve as a canopy over his head.

Nandi is the vehicle of Siva. Generally there can be no Siva temple without Nandi. The sculpture of Nandi is depicted in a seated posture facing the Siva*linga*. In some cases the sculpture of Sivalinga along with Nandi may be found in the inscribed slab. The Nandi represents the animal instincts and Siva is riding on it reflecting his absolute mastery over it.

The museum represents two kinds of Nandi sculptures. 1. As *vahana* of Mahesa, along with Umamahesvara (Acc. no.2) and 2. as independent sculpture. Under the *first category* the Nandi sculpture is partly broken. In the second category the Nandi is in seated (Acc. no. 4, 67, 69) posture. The wrinkled neck, highly prominent hump bells shown round the neck and the back of the Nandi are the general characteristics of these sculptures. A pair of bulls (Acc. no.67) is too small and not of much importance from the iconographic point of view.

In the religious history of Raichur region it is to be remembered that Saivism was in wide prevalence, probably next only to local cults of folk religion. Number of Saiva temples and sculpture's corroborate this. In addition to the temples and sculptures in the Raichur region, the Saiva sculptures exhibited in the museum indicate the prevalence of Saiva sect in this region. Though not of much, for a study of the development of iconography in this region, these sculptures are valuable.

GANAPATYA

Ganapati or Ganesa also known as 'Vinayaka' is the most popular Hindu deity. Ganapati concept has being referred even in Rigvedic texts '*Gananam Ganapatimhavamahe.....* All devotees propitiate him for success. Ganapati is identified with Parabrahma. He is also named as Brahmaspati (Gopinath Rao, T.A., 1993, Vol. I, p.45). he is also treated as Krishna in another form (T.A. Gopinath Rao. 1993, vol. I, p.46).

Generally Ganapati is depicted independently or in the *panchayatana* temples. The Ganapati shrines and images are found in association with those of other deities, because he controls and overcome all obstacles, *Parasu, pasha, ankusa, akshamala, modaka* or *modakapatre, trisula*, *sankha*, *chakra*, *ratnamala* and *phala* are the general attributes. *Abhaya* and *varada* mudra are the symbolic concept of the great deity. The trunk may be turned to the left or right side, *bhagnadanta* is depicted in his right hand. Mouse or *musika* is the vehicle. Generally he is depicted in two forms. 1. *Dvibhuja.* 2. *Chaturbhuja.*

The museum represents two kinds of Ganapati sculptures. 1. *Chaturbhuja, astabhuja* with seated postures. 2. *Chaturbhuja* with standing posture.

Ganapati sculptures (Acc. No. 1, 3, 5) are depicted in utkutikasana postures and come under the first category. The Ganapati sculpture (Acc no 1) is four armed. The upper right hand is holding *ankusha* (?) while the upper right hand *vajrayudha*. The lower right hand is holding *bhagnadanta* while his lower left hand *modakapatre*. The slender trunk is turned to his left side. Another sculpture of Ganapati (Acc no.5) is depicted in the same posture. But all the four arms and trunk are broken. Another sculpture of Ganapati (Acc no 1) is found seated in *sukhasana*. His consort is seated on his left lap. He is eight armed *'astabhuja'* Right hand holds *chakra, trishula, ankusha*, another lower right hand is in *abhayamudra*. Left hand holds different types of flowers (?). Seven hooded snake serves as canopy over his head. The trunk is not turned to the right or left side as mentioned in general features. Here the trunk is straight. This is an exception when compared to other Ganapati sculptures.

The Ganapati sculpture (Acc. no 18) of second category is depicted in standing posture but not in *samabhanga*. He has four armed. The upper right hand is broken while the lower left hand *modakapatre*. The trunk is turned to his left side and taking *modaka* from *modakapatre*. Snake is on the stomach. This sculpture is attached to the window part.

The ears of all the Ganapati sculptures are in elephant - ear shape, *Kirita*, necklaces, *bhujabandha*, waist band, bangles, anklets, long garland, *yajnopavita* are the general characteristics. But the standing sculptures of Ganapati are depicted without much ornamentation. Here the mode of wearing the dhoti is interesting. These four Ganapati sculptures are of different periods. Hence for a study of development of iconographic point, these sculptures are valuable.

LOCAL CULTS

The folks religion or the local cult of the region significantly constitutes a major source in relation to its sculptural art. The museum represents two kinds of local cults : 1. *Naga - Nagini* sculptures 2. Hero stones.

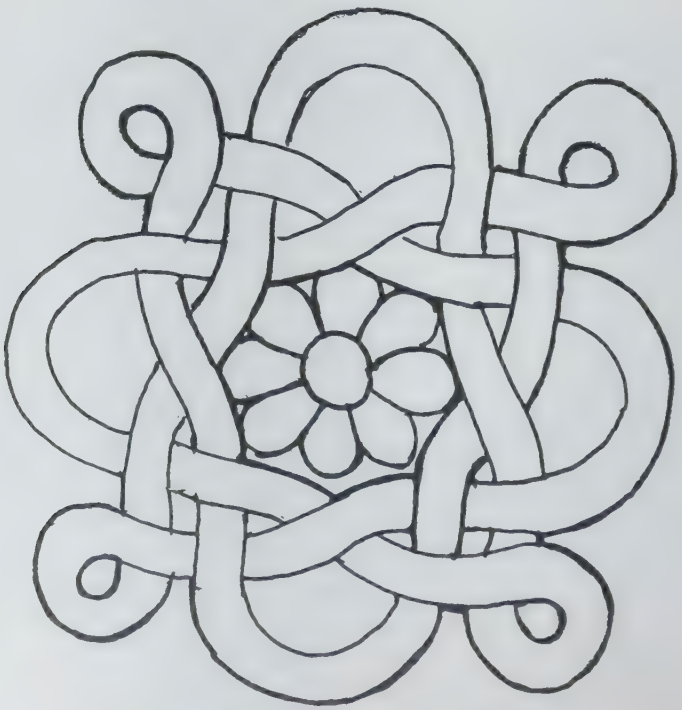
NAGA - NAGINI SCULPTURES

Generally the worship of *Naga* was popular all over India. According to *Purana Nagas* were inhabitants of the *Patalaloka* and were supposed to have been born to Dakshayani and Kasyap or Kadru (*Ep.* XV Belur 325 & 326). The cult of *Naga* also claims its place of antiquity and wide prevalence in Raichur region. The serpent is known as Subraya the corrupt form of Subrhamanya. Generally in all the places of Subrhamanya worship great prominence is given to serpent (Gururaja Bhat p. 1975, p.351). The iconographical features are of three types :

1. In the case of Subrhamanya or Skanda the images are two handed, the left hand in the *kati* pose and the right hand holding *vajra*, *naganda, p*adma or *velayudha*.

2. According to *Silparatna* the *Naga* image is to be depicted with human body above the navel with serpentine lower half, over the head of *Naga* to make a snake canopy of either one or three or five or seven hoods. He has to carry a sword and a shield.

3. Representation of coiled serpent - presence of *padma* in the midst of coils. This is a symbol of Subrahmanya's *ayudha* (padma).

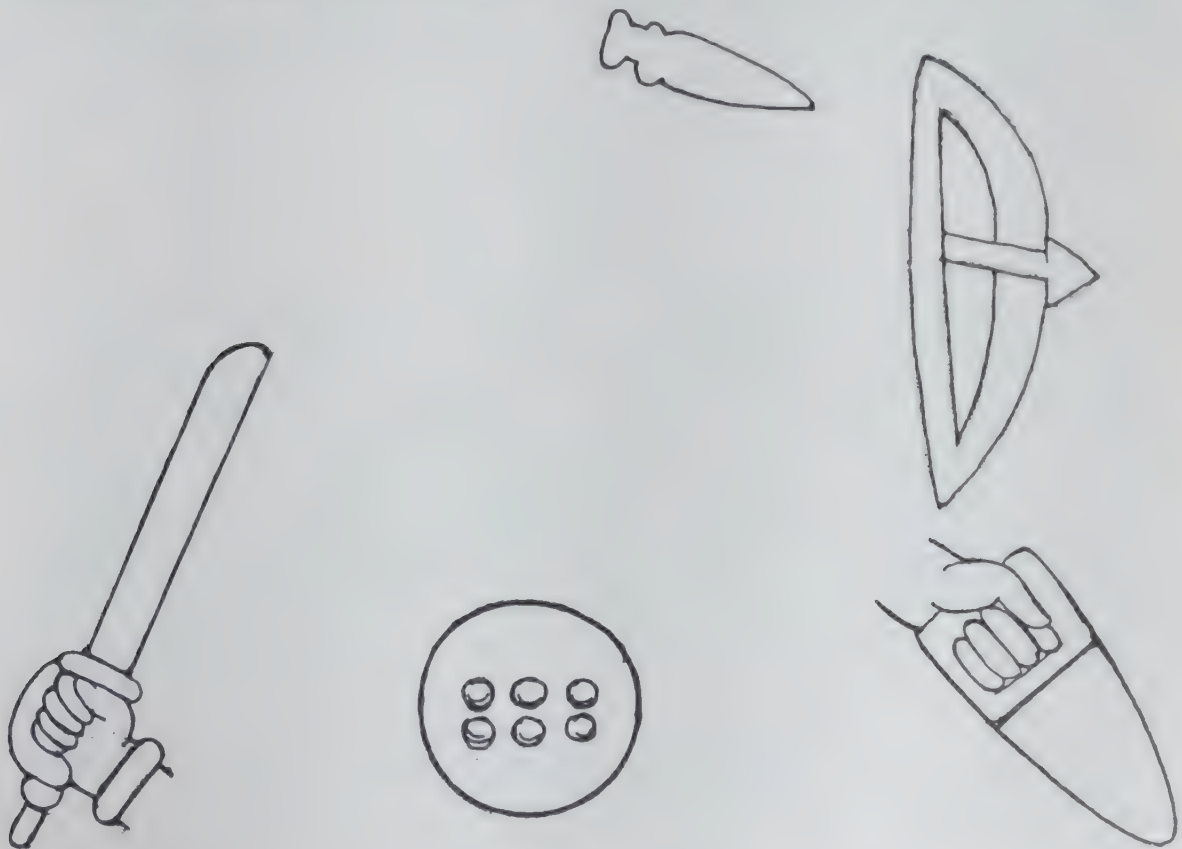


4. *Phalaka.*

The museum represents the sculpture of *Naga - Nagini* (Acc. no. 54, 60, 61 and 65) under the second category. The sculpture here has the right hand of *Naga* holding a sword while the left hand holds a shield. Seven hooded serpent serves as canopy over the head of *Naga - Nagini*. Another sculpture (Acc. no.60) here shows that the right hand of *Naga* is depicted in the left side of *Nagini*. It is also a symbol of *ayudha*. Another sculpture (Acc. no. 56) of *Naga* is found carved on rock slab. Another slab (Acc. no. 24) depicting the two serpents intertwined. These types are exhibited in the museum. The worship of serpents both in natural and human form was popular all over India.

HERO STONES

The commemoration tablets erected for the heroes who died fighting in a battle - field are called *viragals* or hero stones. Hundreds of such memorial stones are found all over South India (Settar S., 1972, p.97). Generally the hero stones consist of stone slab one side of which is flattened as it is normally divided into three to five panels beginning with the fighting of enemy forces and ending with the attainment of *svarga* or *kailasa*. But the sculptures exhibited in the museum is different. The herostones are not similar of the above general features. The sculptures exhibited in the museum are of defied hero. Here hero is riding an elephant and riding on horse, the Hero depicted in standing postures. Thus three types of hero stones are exhibited in the museums.



5. Weapons depicted in sculptures.

One panel depicting (Acc. no.35) two heroes seated on horse. In front, an attendant is holding the flag. Behind the horse *chamaradharini* is depicted. Face of the hero is slightly defaced. The back right leg and front leg of the horse are partly damaged. *Kirtimukha* is on the top of *prabhavali*. One hero stone (Acc. no. 36) depicted here shows a hero seated on horse. In front of the horse an attendant is holding the sword while behind the horse an attendant is seen holding the flag in his two hands. Right hand of the hero is holding *Naga* while his left hand holds a sword. Another hero stone (Acc. no.49) depicted that the hero is riding an elephant. Hero holding an *ayudha* in his right hand, is no clear. But he is fighting with other two heroes are depicted. Majority of the hero stones in the museum depict the hero as holding *ayudhas* and marching for a battle - field. Several hero stones displayed in the museum are also interesting from the iconographic point of view.

These hero stones clearly show, that a study of sculptural art and iconography of Raichur region cannot be completed without proper analysis of the hero stones. Some of the interesting types like swords, dagger, shield, arrow were in use. The iconography of these sculptures not only show the different stages of development but also indicate that they go stylised in due course. Regional style may be noticed in dress, jewellery and the like. The sculptures may be generally characterised by oval shaped face, broad forehead, long painted nose and thick lips. Folk art may be noticed in such sculptures. The local idiom and regional school of art influenced the sculptural art of hero stones in the Raichur region. For the development of iconography the hero stones displayed in the museum are valuable.

6. Hero holding in Jevelin.

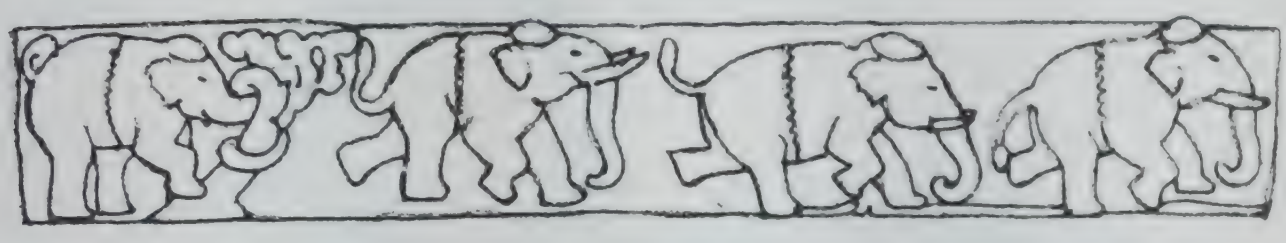
MISCELLANEOUS

Some of the sculptures displayed in the museum fall under miscellaneous. The sculptures cannot be identified due to the lack of attributes or *lanchanas* and some of the pieces are of temple parts. Hence these may be considered as Hindu.

Though these sculptures are miscellaneous they are of antiquarian value.

1. Architectural Units - pillars, panels, door - frames.

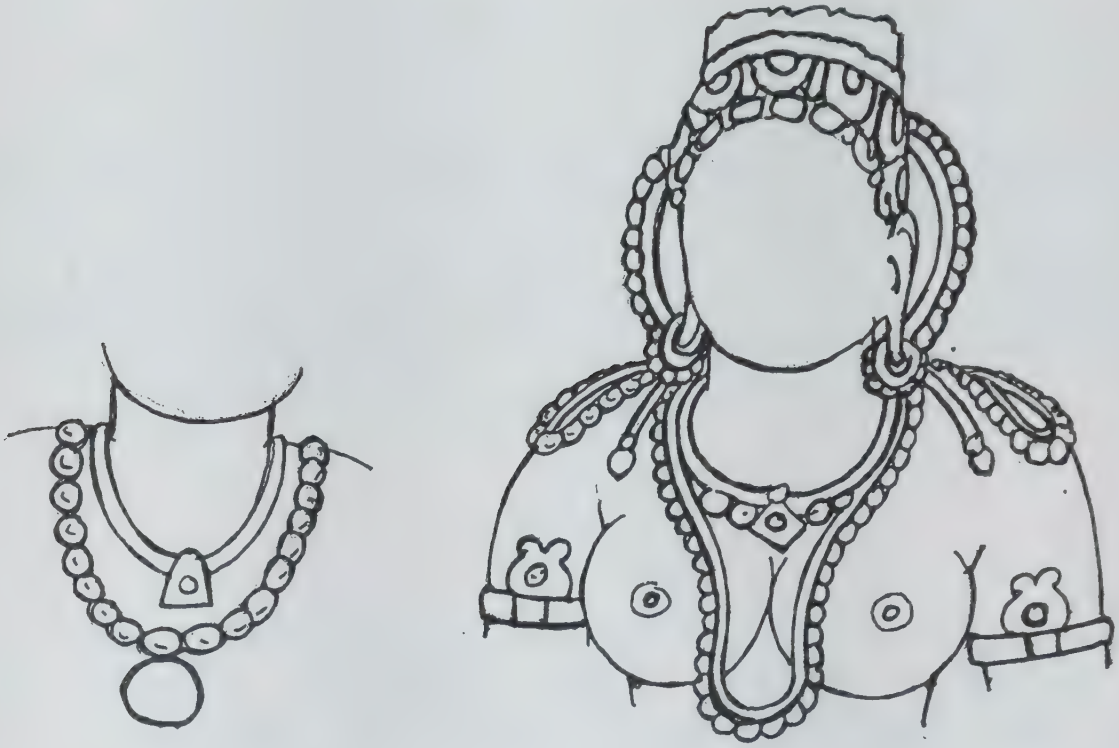
2. Sculptures.



7. Row of elephants.

8. Female dancers playing with sticks.

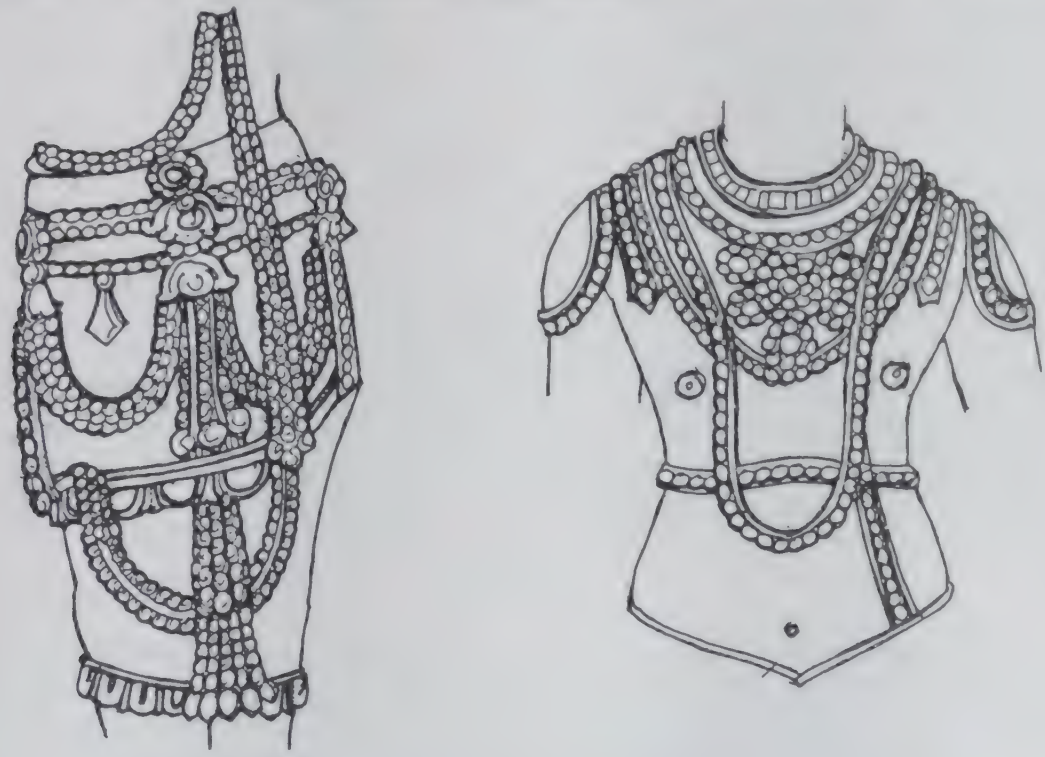
The first part is a part of the temple complex and contains distinctive characteristics and functions of their own. The sculptures are depicted on the pillar or panels used for decorative purpose in the temple. But subject may be different and varying from military and mythological incidents to social and spiritual ones. The two pillars exhibited in front of the museum are the architectural units. One pillar with its base is square in plan (Acc. no.109) and above the square base is lathe turned. Each face of the square base is depicting the decorative standing figures. Another pillar (Acc. no. 110) is only decorative without square base.



9. Neck ornaments and ear ornaments.

The two door - frames decorated with intricate carvings (Acc. no. 114, 107) are part of door - frame depicting three female figures. The middle male figure is possibly of *Dvarapalaka*. He is four armed. All the four hands are broken. The figure is adorned with *kirita*, circular ear-rings, bangles, jewelleries anklets etc. are boldly depicted on the left side of the main figure a

mini figure is shown in dancing posture. At the right side another dancing figure is depicted. These two pieces are the best specimens of Hoysala art, One panel (Acc. no.6) is depicting five female dancers playing with sticks, each female dancer holding two sticks and depicted in a dancing postures. On the left side is a panel depicting tree. The mode of wearing the hair dress and ornaments are noteworthy features. Another panel (Acc. no.12) also depicting five dancing figures showing their dancing in different postures. Another panel (Acc. no.10) is depicting king along with his attendant seeing the dance. One panel (Acc. no.100) depicting the two female dancers. The panel (Acc. no.11) depicts the king seated at the side on a *pitha* which is partly broken. Here the king is listening to the words of seven persons. The local influence may be noticed on dress and their faciual expression in these sculptures. In addition to this, row of elephants (Acc. no.106), elephant (Acc. no.43, 45), two elephants facing each other (Acc. no.45), elephant figures on slabs (Acc. no. 50/1 to 50/3), flower design of *padma* depicted on slab (Acc. no. 48, 47, 49) are also displayed in the museum.



10. Neck and Waist band ornaments depicted in sculptures.

Female deity (Acc. no.53), male torso (Acc. no.55, 26, 33, 31, 30), female torso (Acc. no. 25, 19) which are displayed in the museum fall under the second category. These sculptures reveal variety of ornaments, costumes, coiffure, and hair styles etc.

11. Circular ear-rings and hair dress.

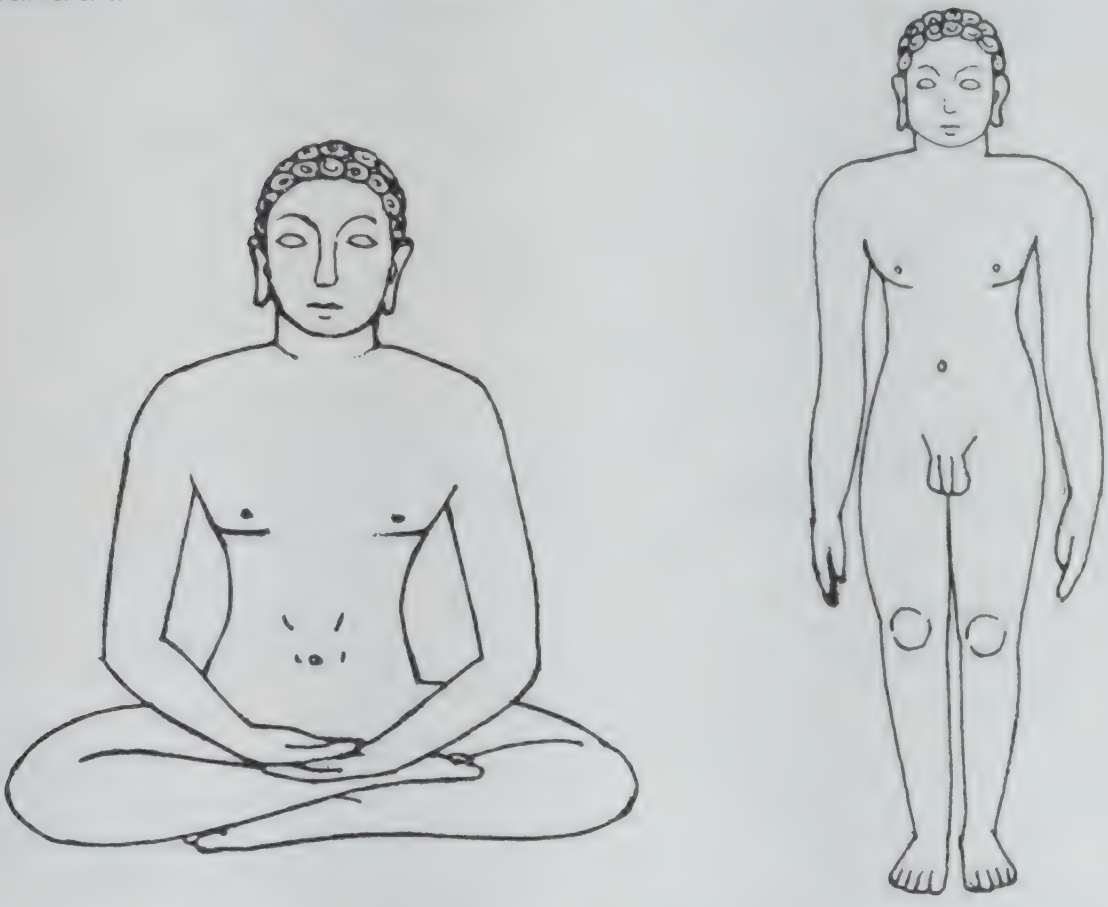
The miscellaneous objects in the museum vary from 12th c. to 17th century A.D. These sculptures indicate that the education of art was confined to the methods of chiselling and moulding without the knowledge of *agamakosha* or *pratimakosha*. The artist cannot prepare the fanciful images. The sculptures exhibited in the museum represent different schools in addition to the local or regional style.

JAINA

As one of the religious sects in Karnataka in general and Raichur in particular, Jainism appears to have gained more importance. Karnataka was the heart of *Digambara* jainism. The history of Jainism in Karnataka goes back to the days of Chandragupta Maurya as per the written records (Settar S. 1975, p.99). But the first recorded evidence comes from inscriptions assignable to 6 - 7th century A.D. It speaks of the migration of Maurya Chandragupta along with his *acharya* Bhadrabahu and finally ended his life at Sravanabelagola by *Sallekhanavrita*. Along with Bhadrabahu a large number of monks came to this centre in the 3rd C.B.C. Jainism began to influence the lives of the people. Sravanabelagola in Hassan district and Kopana (Koppal)

in Raichur district became the centers of Jaina religion (Rajashekar S. and Iranna I.K. 1985, p.4). But one cannot neglect that Maski, Gabbur, Yalburga were also the Jaina centers.

Later it was partonised by the ruling families in Karnataka. The Kadambas, Gangas, early Chalukyas, Rastrakutas, Hoysalas and even Vijayanagara rulers built large number of temples. Koppal in Raichur district has already been cited as one of its chief centers. Jainism being a non - vedic school of philosophy claims a hoary antiquity (Gupte R.S., 1967, p. 174). An analysis of Jaina antiquity in Raichur district helps us to know the features of Jaina art.



12. Tirthankaras depicted in Kayotsarga and Dhyanamudra

The popular object of worship for the Jains are the images of the twenty four *jinas* or *Tirthankaras* (Mathur N.L. 1972, p.8). Generally the Tirthankara images posses a few common features. The Tirthankara images are depicted as idealised in *kayotsarga*. Here arms hanging freely on both sides, without touching the thighs. 2. Seated in *padmasana* also known as *paryanakasana* posture with legs folded. The right leg is placed on the left

thigh and vice versa. The eyes concentrate on the tip of the nose. The Tirthankara images are shown in meditating posture, also known as *dhyanamudra*. The hands are placed one palm over the other and rested on the legs. Long earlobes, curly hairs, contain *lanchanas*. Sometimes *pitha* contains with a numeral, *prabhavali* contains a *mukkode*. These are the general characteristics.

Though there are differences between *Digambaras* and *Svetambaras* there are *Lanchanas* which help in identifying the Tirthankara. Generally these *lanchanas* are placed on the pedestal. The following table will make the characteristics (Joshi .N.P., 1979, p. 341).

Sl. No	Tirthankara	Lanchana	Tree	Dig.yaksha Devi	Svet.yaksha Devi
1.	Adinatha	Bull	Vata	Gomukha Chakresvari	- do -
2.	Ajita	Elephant	Sala	Mahayaksha Rohini	- do - Ajitabali
3.	Sambhava	Horse	Prayala	Trimukha Prajnanapati	- do - Duritari
4.	Abhinandana	Monkey	Priyangu	Yakseshvara Vajra Sri Khala	Nayaka Nalika
5.	Sumati	Chakravaka Krauncha	Sala	Tumburu Purusadatta	- do - Mahakali
6.	Padmaprabha	Lotus	Chattra	Kusuma Manovega	- do - Syama
7.	Suparsva	Swastika Nandyavarta	Sirisa	Varanandi Kali	Matanga Santa
8.	Chandraprabha	Moon	*Naga*	Vijaya Jvalamalini	- do - Bhrkuti
9.	Suvidhi / puspadanta	Crocodile Crab	Sali	Ajita Mahakali	- do - Sutraraka

10.	Sitala	Srivatsa/ Svastika	Priyangu	Brahma Manavi	- do - Asoka
11.	Sreyamsa	Rhinoceros/ Ganda	Tanduka	Isvara Gauri	Yakseta Manavi
12.	Vasupujya	Mahisa	Patala	Kumara Gandhari	- do - Chanda
13.	Vimala	Varaha	Jambu	Sanmukha Vairoti	- do - Vidita
14.	Ananta	Syena / Asvala	Asoka	Patala Anantamati	- do - Asvattha
15.	Dharma	Vajra	Dadhi Parna	Kinnara Manasi	- do - Kandarpi
16.	Santinatha	Mrga	Nandi	Kimpurusa Mahamanasi	Garuda Nirvani
17.	Kuntu	Ram	Bhilaka	Gandharva Vijaya	Garuda Bala
18.	Ara	Nandyavarta Mina	Amra	Yakshendra Ajita	Yakshendra Dharini
19.	Malli (Sv. Female Dig.male)	Kumbha	Asoka	Kubera Aparajita	- do - Dharanapriya
20.	Suvrata	Tortoise	Champaka Baharupini	Varuna	- do - Naradatta
21.	Nami / Nemi	Blue lotus / asoka	Bakula	Bhrakuti Chamunda	- do - Gandhari
22.	Aristanemi	Conch	Vetas	Sarvanha Kusmandini	Gomedha Ambika

23.	Parsvanatha	Sarpa	Dhataki	Parsva / Dharanendra Padmavati	- do -
24.	Mahavira	Lion	Sala	Matanga Siddhayika	- do -

Though the Tirthankara images remained more or less unchanged. Certain regional schools developed and which brought in recognisable features. But such Hindu Gods like Indra, Garuda, Sarasvati, Lakshmi, *Gandharvas*, *Apsaras* which are connected with the life stories of their saints also find a place in the sculpture. There are certain distinguishing features of Jaina images. These are, big hanging arms, the Srivatsa symbol, the mild form, youthful body and nudity. The main figure is attended on the right side by Yaksha and on the left side by a Yakshi (Mathur N.L., 1972, p.8). Compared to the above general features the iconography of the Jaina sculptures in the museum have been reviewed here.

Jaina images both in *kayotsara* and *paryankasasna* postures are found among the collections in the museum. The Parsvanatha (Acc. no.14) is shown in standing posture, *samabhanga*, hands hanging freely on both sides. Conventional curly hair, long ears, wrinkles on the neck are the general features. Seven hooded serpent serve as a canopy of Parsvanatha. Dharanendra Yaksha and Padmavati Yakshi are seated at the right and left side of the Parsvanatha Tirthankara. The sculpture of Tirthankara (Acc. no.15) is also of same characteristics.

In respect of the other two Tirthankara images (Acc. No. 16, 66) one is small in size. But both *paryankasana* images are bearing the same features. Because of the lack of *lanchanas* the name of the Tirthankaras cannot be identified. Both the Tirthankaras seated on *bhadrapitha*, decorated *prabhavali* are partly broken. *Mukkode* is over the head of Tirthankara (Acc. no.16). At the right and left side of *prabhavali* standing lions are depicted. The face of Tirthankara is slightly defaced. Attendants are depicted at the right and left side of *prabhavali*. They are partly damaged, *Mukkode*, thick curl or ringlet hairs, stiff body are the general features. The umbrella over the head of *jina*, yakshas and *sasanadevis* near the legs of *jina*, either the fly whisks - or the *Vidyadharas* holding *chamaras* - such symbols were used to be decorated the *jinabimbas* during the early medieval days (Joshi N.P., 1979, p.337). Another piece is the head of Tirthankara which is damaged. Only the ringlet hairs long ears are the characteristics of this figure.

Thus it is very clear that the Jaina sculptures exhibited in the museum represent the classical style of Kalyana Chalukya Hoysala and Vijayanagara period. To summarise generally in Karnataka and Raichur in particular, the Jaina sculptures represent the development of regional style on the other. The artists were confined to the technique of chisselling. Though the Tirthankara images lack in ornaments due to ascetic nature, yaksha, yakshinis or attendants or semi and demi goddess are adorned with ornaments. For example Dharanendra yaksha and Padmavati yakshi of Parsavanatha Tirthankara (Acc. no.14) are adorned with ornaments. Thus the five jaina sculptures exhibited in the museum give us sufficient material for further study of Jaina iconography.

CATALOGUE

VAISHNAVA

Garuda and Chamaradhari

Accession No : 57
Provenance : Gabbur
Material : Chloritic schist stone
Measurement : 86 x 57 cms
Period : 12th century A.D

Garuda is seated with *anjalimudra,* Garuda is depicted at the right side of the main deity, possibly of Vishnu. Behind the Garuda figure Chamaradhari is depicted. Right side *bhujabandha* of the main deity may be noticed.

Garuda

Accession No : 59
Provenance : Gabbur
Material : Granite stone
Measurement : 38 x 23 cms
Period : 12th century A.D.

The figure of Garuda is seated on his right kneeling posture. His two hands are shown with *anjalimudra.* Face is defaced. Lady attendant is depicted at the right side. Garuda is wearing *kirita* necklace, ear-rings, bangles and anklets.

Vaishnavi

Accession No : 58
Provenance : Gabbur
Material : Schist stone
Measurement : 48 x 33 cms
Period : 14th century A.D.

The figure of Vaishnavi is depicted in standing *samabhanga* posture. Out of her four arms three arms are broken. The upper left hand is holding chakra. The ornamental *kirita* which is partly broken. Circular ear-rings, bead type necklaces, *bhujabandha*, bangles and ornamental jewelleries are the characteristics. Two legs are broken.

Vaishnava figure

Accession No : 42
Provenance : Gabbur
Material : Chloritic schist stone.
Measurement : 82 x 52 cms.
Period : 14th century A.D.

Broken sculpture of Vaishnava figure is depicted in standing posture which is possibly of Dvarapalaka. The figure is four armed. Upper right hand holding possibly of *chakra* is partly visible. The lower right hand holding *gada* is placed near his right foot. Neck part, left hand, right leg are broken. Bangles, necklaces, long garland, ornamental jewellery, anklets are clearly depicted.

Kesava

Accession No. : 17
Provenance : Karadigrama
Material : Black Stone
Measurment : 82 x 45 cms
Period : 16th century A.D.

God Kesava is standing in *samabhanga* and is four armed. The upper right hand is holding *sankha* while the upper left hand *chakra*. The lower right hand is holding *padma* with *abhayamudra*, while the lower left hand *gada*. The deity is wearing *karandamakuta*, necklace, circular ear-rings, *upavita*, long garland, bangles and anklets. Face is partly defaced. The mode of wearing the dress is interesting. Floral designs are depicted on *prabhavali*. *Kirti mukha* is on the top. The sculpture is broken into two pieces vertically.

Kalingamardana

Accession No : 8
Provenance : Anegundi
Material : Granite stone
Measurement : 82 x 27 cms
Period : 17th century A.D.

The panel is depicting four dancing figures. The first figure Krishna is holding the tale of *Naga* in his right hand and the right leg is placed on the back of *Naga* in a dancing posture. The second figure is dancing, playing with musical instruments. The third figure is Anjaneya. Anjaneya is wearing a long

garland. The right and the left hands of Anjaneya are playing musical instrument. The last female figure is depicted with dancing posture. *Kirita*, ear-rings, bangles, anklets, necklace, dresses are the general characteristics of these figures.

Garuda

Accession No : 13
Provenance : Gangavati
Material : Granite stone
Measurement : 86 x 42 cms
Period : 17th century A.D.

Here the image of Garuda is depicted in seated posture on his right knee. Finishing is rough. Face is defaced. The deity is wearing *kirita*, circular ear-rings, necklace, bangles and anklets. These are the general characteristics.

Venugopala

Accession No : 97
Provenance : Anegundi
Material : Granite Stone
Measurement : 49 x 38.5 cms
Period : 17th century A.D.

This is one of the finest examples, of the four handed Venugopala displayed in this Mesuem. The figure of Venugopala is in *tribhanga* posture. The deity is four armed. Upper right hand is holding *chakra* while the upper left hand *sankha.* Lower right and left hands are holding the playing *venu.* The figure of Venugopala is adorned with *karandamakuta*, necklace, circular ear-rings, bangles, long garland and the dress is as usual. Seven hooded snake serves as a canopy over the head of Venugopala. The *pitha* is depicting two cows listening to the divine music, as could be made out from their upturned faces and erect ears in a naturalistic manner. *Prabhavali* is not decorated except the *kirtimukha* on the top. The deity is broken horizontally.

Anjaneya

Accession No : 103
Provenance : Anegundi
Material : stone
Measurement : 51 x 35 cms

Period : 17th century A.D.

Anjaneya in standing posture in a typical *Vira* Hanuman pose is facing left. The right hand is raised and in *abhayamudra*. The left hand is holding *gada*. Head band without *kirita*, ear ornament, broad necklaces, *bhujabandha*, bangles and anklets, *upavita*, waist band characterise this Anjaneya figure. The tale is taking the right side curve. Though the finishing is rough, the figure is carved in a local variant style.

SURYA CULT

Head of Surya

Accession No. : 27
Provenance : Gudijavoor
Material : Schist stone
Measurement : 52 x 50 cms
Period : 12th century A.D.

Only the head part with *prahavali* is depicted. The figure is possibly of Surya. The deity is wearing *karandamakuta*. Face is defaced. *Prabhavali* is decorated with *naga torana*. Twelve Adityas are engraved on *prabhavali*. The left part of *prabhavali* is partly damaged. *Kirtimukha* is on the top.

Surya

Accession No : 52
Provenance : Gabbur
Material : Chloritic schist stone
Measurement : 48 x 36 cms
Period : 15th century A.D.

Surya is an important vedic deity. The image is shown as standing in *samabhanga*. The deity is two armed. Both the hands are holding a lotus. Surya is adorned with *kiritimakuta*, *kanthahara*, circular ear-rings,*upavita*, *bhujabandha*, bangles, anklets, and the usual dress. Lower portion of the sculpture is missing. Face is defaced. P*rabhavali* is depicted with flower design.

SAIVA

Umamahesvara

Accession No : 2
Provenance : Anegundi
Material : Black Soap stone
Measurement : 120 x 76 cms
Period : 15th century A.D.

Umamahesvara seated in *sukhasana* is four armed.Two right hands and the upper left hand are borken. The lower left hand is placed on the left back of Uma. Uma is seated on the left lap of Mahesvara. Deity Uma is two armed. Left arm is broken. She is embracing Siva in her right hand. Mahesvara is wearing an ornament *karandamakuta*, circular ear-rings broad necklaces, *upavita, bhujabandha*, bangles and anklets. Uma is shown as wearing ringlet hair,circular ear-rings, broad necklace, bangles and anklets. The mode of wearing the hairdress is noteworthy feature. The right leg of Mahesa is partly broken. But the right foot appears to be placed on the back of Nandi. The Prabhavali is decorated with *makaras* as issuing the scrolling designs. Serpents serve as canopy over the head of Umamahesvara.

Nandi

Accession No : 4
Provenance : Anegundi
Material : Black stone
Measurement : 65 x 33 cms
Period : 15th century A.D.

Nandi or Nandikesvara also known as *Adhikara*nandi, is the head of Siva *Ganas*. Nandi is also the v*ahana* of Mahesvara. Here Nandi is depicted in seated posture. Ears are partly broken. Chain along with the bell is depicted on the back and neck of Nandi. Hump and the back portion is slightly damaged.

Nandi

Accession No : 68
Provenance : Anegundi
Material : Schist stone
Measurement : 58 x 55 cms
Period : 17th century A.D.

Here Nandi is in a squatted posture. Head portion, humps are partly damaged. Chain with bell on the neck and rope may be noticed on the back.

Lingapitha

Accession No : 9
Provenance : Gabbur
Material : Black Soap-stone
Measurement : 70 x 40 cms
Period : 18th century A.D.

Lingapitha is square in plan. Standing lions are depicted at the four corners. Front is depicted with Nandi. The *panipitha* is decorted with flower designs around the corner.

GANAPATYA

Ganapati

Accession No : 3
Provenance : Anegundi
Material : Black Soap stone
Measurement : 61 x 49 cms
Period : 13th century A.D.

The image of Ganapati is an interesting piece of Hoysala art. Ganapati is seated in *utkutikasana* posture and is four armed. The upper right hand is holding an *ankusha* while the upper left hand *pasha*. The lower right hand is holding the *bhagnadanta* and asking the world not to fear, while the lower left hand *modakapatre*. The deity is wearing *kirita*, broad necklace, broad *yajnopavita*, *Naga udarabanda*, bangles and anklets. The ear is of triangular shape. Slender trunk is turned to his left side holding *modaka* from *modaka patre* which is kept in his lower left hand.

Ganapati

Accession No : 5
Provenance : Anegundi
Material : Schist stone
Measurement : 73 x 52 cms.
Period : 15th century A.D.

Here Ganapati is depicted in a seated *utkutikasana* posture. He is four armed. All the four arms are broken. The deity is wearing decorated *kirita, upavita,* long *hara,* anklets and an ornamental dress. Trunk is broken. The ear is of traingular shape.

Ganapati

Accession No : 1
Provenance : Anegundi
Material : Chloritic schist stone
Measurement : 124 x 67 cms.
Period : 16th century A.D.

Here Ganapati is depicted with his consort *Siddi* Ganapati in seated *sukhasana.* The deity is eight armed. The right hand is holdings *chakra, trisula, ankusha.* Another hand is in *abhaya mudra.* One left hand is placed on the back of his consort. Other hands are holding different types of flowers(?). Ganapati is wearing *kirita*, broad necklace, *bhujabanda*, bangles and anklets. One of the interesting features here is that seven hooded snake serve as canopy. *Prabhavali* is fully decorated with *makara toranas.* Trunk is straight. Ear is depicted in trianglular shape.

Ganapati

Accession No : 18
Provenance : Anegundi
Material : Granite stone
Measurement : 110 x 80 cms
Period : 17th century A.D.

The image of Ganapati is in standing posture without much decoration. The deity is four armed. The upper right hand is broken while the upper left hand is holding an axe. The lower right hand is holding *bhagna danta* while the lower left hand *modakapatre.* The trunk turning to the left side is holding *modaka* from *modakapatre.* The deity is wearing *karandamakuta* bangles and anklets. Snake is used as *Udarabandha.* The deity is attached to the window frame. Right side of the frame is broken. The mode of wearing the dress is worth noticing.

LOCAL CULTS

Naga

Accession No : 24
Provenance : Gabbur
Material : Granite stone
Measurement : 94 x 41 cms
Period : 17th century A.D.

Here the two serpents are intertwined. On either side two small serpents are depicted.

Naga - Nagini

Accession No : 54
Provenance : Gabbur
Material : Black Granite
Measurement : 73 x 43 cms
Period : 17th century A.D.

The sculpture is worn out. Here *Naga* is holding a dagger in his right hand and Nagini holding a serpent in her left hand. On either side two serpents are depicted. *Naga Nagini* are wearing *kirita*, circular ear-rings, e*kahara* etc.

Naga - Nagini

Accession No : 60
Provenance : Gabbur
Material : Black granite stone
Measurement : 67 x 37 cms
Period : 17th century A.D.

Here *Naga, Nagini* figures are intertwined. Right hand of *Naga* is holding a sword while *Nagini* a serpent in her left hand. Bottom part is partly damaged. Seven hooded serpents serve as a canopy over the head of *Naga Nagini. Naga* is wearing *kirita*, necklace, circular ear-rings. The mode of wearing the hair dress is interesting. *Padma* is depicted on the left side of *Nagini.*

Naga - Nagini

Accession No : 61
Provenance : Gabbur
Material : Granite stone
Measurement : 81 x 41 cms
Period : 17th century A.D.

Two serpents are intertwined. Right hand of *Naga* is holding a sword while the left hand of *Nagini* a shield. *Naga* is wearing *kirita*, broad necklace, ear-rings etc. *Nagini* is wearing circular ear-rings, *ekahara* etc. The mode of wearings the hairdress is interesting. Seven hooded serpents serve as a canopy over the head of *Naga Nagini.*

Naga

Accession No : 56
Provenance : Gabbur
Material : Granite Stone
Measurement : 72 x 35 cms
Period : 18th century A.D.

A serpent is engraved on a rock slab. The finishing is rough.

Hero stone

Accession No : 37
Provenance : Gangavati
Material : Granite stone
Measurement : 85 x 65 cms
Period : 17th century A.D.

Hero is depicted as marching to the battle-field. Out of his two hands the right hand is holding a sword and the left hand a shield. Hero is wearing a small *kirita* , circular ear-rings, *bhujabandha, ekahara*, bangles and anklets. The sun and the moon are depicted on *prabhavali.*

Hero stone

Accession No : 38
Provenance : Gangavati
Material : Granite stone

Measurement : 88 x 66 cms
Period : 17th century A.D.

Hero is depicted in a dashing posture. He is two armed. The right and the left hands are holding a spear. The absence of *kirita*, and the presence of circular ear-rings, *bhujabandha*, bangles, anklets, waist band, *ekahara* are the general characteristics. The mode of wearing the dress is an interesting feature. Snake, the sun and the moon are engraved on the *prabhavali*. Right side of *prabhavali* is partly broken.

Hero stone

Accession No : 39
Provenance : Gangavati
Material : Granite stone
Measurement : 70 x 35 cms
Period : 17th century A.D.

Hero is depicted in a standing posture. He is two armed. The right hand is holding a dagger and he is depicted in a dashing posture. The absence of *kirita* and the presence of circular ear-rings, bangles, anklets waist band ornaments, are the characteristics. The *prabhavali* is oval shaped. Three mini figures and Sivalinga *pooja* are depecited on *Prabhavali.*

Hero stone

Accession No : 34
Provenance : Gangavati
Material : Black stone
Measurement : 93 x 76 cms
Period : 17th century A.D.

Two heroes are seated on a horse. Behind the horse *chamaradhari* is depicted. On front side an attendant holding the flag may be noticed. Hero is holding a sword in his right hand, while the left hand *naga*. Face of the hero is slightly defaced. *Prabhavali* is partly damaged. The hind right leg and the front legs of the horse are broken. *Kirtimukha* is on the top of *prabhavali.*

Hero stone

Accession No : 35
Provenance : Gangavati
Material : Granite stone

Measurement : 120 x 66 cms
Period : 17th century A.D.

The panel is depicted with three heroes shown in standing posture. First hero is holding a rifle in his right hand while the left hand a dagger. Middle hero is holding a spear in his right hand while the left hand an *ayudha* which is not clear. The third hero is holding a sword in his right hand while his left hand shield. *Ekahara,* bangles, anklets, wearing of hair dress are the general features.

Hero stone

Accession No : 36
Provenance : Gangavati
Material : Granite Stone
Measurement : 98 x 77 cms
Period : 17th century A.D.

Here the hero is marching towards a battle-field. Depictėd is a hero seated on a horse and holding a *naga* in his left hand while his right hand is holding a sword. Face is defaced. In the front another hero is holding a sword. Behind the horse an attendant is holding a flag in his two hands. Wearing of ear-rings, bangles, anklets and dress are as usual.

Hero stone

Accession No : 41
Provenance : Gangavati
Material : Granite stone
Measurement : 97 x 63 cms
Period : 17th century A.D.

A hero is depicted in standing posture. He is two armed. Right hand is holding a sword while his left hand a dagger. Hero is wearing *rumala*, full dress, bangles, anklets. The face is slightly damaged.

Hero stone

Accession No : 40
Provenance : Gangavati
Material : Granite stone
Measurement : 66 x 69 cms
Period : 17th century A.D.

Hero is depicted as riding on an elephant. He is two armed. His right hand is holding an *ayudha* which is not clear. Jata, broad necklace bangles, anklets, beautiful hair dress are the characteristics of this figure. Two heroes fighting against one another is also depicted. The finishing is rough.

Dampati

Accession No : 29
Provenance : Gabbur
Material : Granite stone
Measurement : 41 x 40 cms
Period : 17th century A.D.

Here *Dampatis* are depicted on a rock slab. Male figure is in *anjalimudra*. The two hands of the female are raised which hold two fruits(?). Hero is wearing a small *kirita*, circular ear-rings, bangles, anklets and waist band. Sword is placed at the right waist band. The mode of wearing of the hairdress of the female figure is a noteworthy feature. The sun and the moon are engraved on the top.

Hero stone

Accession No : 63
Provenance : Gabbur
Material : Granite stone
Measurement : 73 x75 cms
Period : 18th century A.D.

Hero is shown in a standing posture. Out of his two hands, the right hand is holding a bow and his left hand an arrow. He is wearing *kirita*, ear-rings, necklace, bangles and anklets. Finishing is rough.

Hero stone

Accession No : 116
Provenance : Anegundi
Material : Granite stone
Measurement : 66 x 69 cms
Period : 18th century A.D.

Two heroes are depicted as marching towards their right side. Hero is holding bow and arrow in his hands. Finishing is rough.

Hero stone

Accession No : 64
Provenance : Gangavati
Material : Granite stone
Measurement : 59 x41 cms
Period : 18 th century A.D.

Hero is depicted in a standing posture and is two armed. The figure is worn out. Oval face with opened eyes, ear ornaments, necklace, bangles are depicted ina typical local style.

Hero stone

Accession No : 44
Provenance : Raichur
Material : Granite stone
Measurement : 72 x 58 cms
Period : 18 th century A.D.

Hero is depicted as marching towards his left side. He is two armed. The right hand is holding a dagger while his left hand *Javelin. Rumala* on the head, *ekahara,* bangles, anklets etc. are the general features of this sculputre. Scratches and chipped off marks may be noticed.

MISCELLANEOUS

Door Part

Accession No : 114
Provenance : Anegundi

Material : Cholrite schist stone
Measurement : 75 x 55 cms
Period : 13th century A.D.

The door jamb is beautifully carved. A part of the door frame is depicted with three female figures. The main figure in the middle is possibly of *Dvarapalaka*. He is four armed. All the four hands are broken. The figure is adorned with *kirita*, circular ear-rings, bangles, jewelleries, anklets which are beautifully and boldly depicted. To the left side of the *Dvarapalaka* a mini figure is carved in dancing posture. To the right side of *Dvarapalaka*, another female figure is depicted in standing posture. Legs of *Dvarapalaka* and the door-frame are partly broken. Intricate carvings may be noticed on the door-frame.

Pillar

Accession No : 109
Provenance : Anegundi
Material : Soap-stone
Measurement : 157 x 47.5 cms
Period : 13th century A.D.

The basement is square in plan. The four faces of the basement are depicting male and female figures. Above the basement the pillar is lathe turned. The figures depicted in the basement and the lathe turned pillar are of the typical Hoysala style.

Male torso

Accession No : 62
Provenance : Gabbur
Material : Granite stone
Measurement : 52 x 26 cms
Period : 14th century A.D.

This is a male figure, apeared to be of four arms. All the four hands, legs and the neck portions are broken. Necklaces, *bhujabandha*, *yajno pavita*, long garland, waist band depicted in a typically local style are specially noteworthy.

Male torso

Accession No : 55
Provenance : Gabbur
Material : Soap-stone
Measurement : 50 x 24 cms
Period : 13th century A.D.

This is another round sculputre. Decorated with full ornaments, Necklaces, *udarabandha*, long garland, waist band with jewellery are appears to be unique.

Male torso

Accession No : 26
Provenance : Gabbur
Material : Black stone
Measurement : 54 x 22 cms
Period : 14th century A.D.

Broad necklace, long garland, waist band with jewellery are depicted in typical local variety.

Female torso

Accession No : 19
Provenance : Gudijavoor
Material : Granite stone
Measurement : 54 x 22 cms
Period : 14th century A.D.

The suclpture is worn out. The sculpture is in a standing posture and has two arms. Both the hands are broken. *Ekahara* and also the dress appear to be of typically local style.

Panel of dancers

Accession No : 6
Provenance : Anegundi
Material : Granite stone
Measurement : 101 x 29 cms
Period : 16th century A.D

The panel is depicted with five female dancers playing with sticks. Each Female dancer is holding two sticks, depicted in a dancing posture. The mode of hair-dress, and ornaments, waist band are noteworthy features.

Panel of dancers

Accession No : 12
Provenance : Anegundi
Material : Granite stone
Measurement : 96 x 25 cms
Period : 16th century A.D.

This panel is depicted with five dancers in different dancing moods. Mode of wearing the a hair-dress, bangles, anklets, ear-rings, necklace, waist band ornaments are the other general features.

JAINA

Parsvanatha

Accession No : 14
Provenance : Karadigrama
Material : Chloritic schist stone
Measurement : 97 x 52 cms
Period : 12th century A.D.

This is one of the interesting pieces of art. Parsvanatha is one of the greatest Tirthankaras or prophets of Jainism. The image of Parsvanatha is standing in *khadgasana* and *kayotsargamudra* posture. Sevenhooded *Naga* serves as a canopy to Parsvanatha. The stylised curls of hair, massive but proportionate body, long ears, opened eyes, wrinkles around the neck are attractive. Dharanendra yaksha and Padmavati yakshi are seated to the right side and left side of Parsvanatha. The right of *prabhavali* is partly broken.

Parsvanatha

Accession No : 15
Provenance : Karadigrama
Material : Chloritic schist stone
Measurement : 145 x 12 cms
Period : 12th century A.D.

This is one of the interesting votive sculptures of Jaina pantheon. The image is in standing posture in *kayotsargamudra mukkode* or *chatravali* is above the head of Parsvanatha. Prabhavali is decorated with serpentine *torana*. Face is defaced. Stylised curls of hair, long ear lobes, opened eyes, wrinkles around the neck of Tirthankara, oval shaped *prabhavali* speak of the artist's skill in carving this sculpture. At the basement of the sculpture is found an inscription. The contents of the inscription state that the Parsvanatha image was got done by Senabove Ratnayya through the sculptor Battoja.

Tirthankara

Accession No : 66
Provenance : Gabbur
Material : Soap-stone
Measurement : 14.5 x 12 cms
Period : 13th century A.D.

Seated in *padmasana* in *dhyanamudra.* Smalll curly hair, wrinkles on the neck, opened eyes, long ear lobes are attractive. The two palms of Tirthankara are placed one over the other. The eye is concentrated on the tip of the nose. These are the characteristics of Tirthankara in the *paryakasana* posture.

Tirthanakara

Accession No : 16
Provenance : Karadigrama
Material : Schist stone
Measurement : 68 x 65 cms
Period : 14th century A.D.

Here Tirthankara is in *padmasana*. The two palms are placed one over the other. The oval shaped *prabhavali* is broken. Face of Tirthankara is slightly defaced. Stylized curl hairs, massive but proportionate body, long ear lobes, *dhyanamudra* are the general characteristics. Attendants are shown to the left and right side of *prabhavali* which are partly broken. At the right and left side of *prabhavali* standing lions are depicted.

Head of Tirthankara

Accession No : 20
Provenance : Gabbur
Material : Schist stone

Measurement : 22 x 17 cms
Period : 17th century A.D.

This is a highly mutilated figure, not finely carved and polished. Long ear lobes, curly hairs, opened eyes are the general features. Only the neck part is remaining. The trunk part is missing.

A LIST OF SCULPTURES IN THE MUSEUM

VAISHNAVA

S. No.	Acc. No.	Particulars	Measurement cms.	Period
1.	57	Garuda, chauri bearer with attendants (Gabbur)	86 x 57	c.12th c
2.	59	Garuda (Gabbur)	40 x 28	c.12th c
3.	28	Prabhavali part of Vishnu figure (Gabbur)	67x 24	c. 14th c
4.	58	Vaisnavi (Gabbur)	45 x 30	c.14th c
5.	42	*Dvarapalaka* (Gabbur)	87 x 52	c.12th c
6.	13	Garuda (Gangavati)	86 x 46	c.17th c
7.	17	Kesava (Karadigrama)	86 x 47	c.17th c
8.	8	Kalingamardana (Anegundi)	82 x 46	c.17th c
9.	103	Anjaneya (Anegundi)	51 x 35	c.17th c
10.	95	Alvar (Anegundi)	85 x 45	c.17th c
11.	97	Venugopala (Anegundi)	49 x38.5	c.17thc

SURYA CULT

S. No.	Acc. No.	Particulars	Measurement cms.	Period
1.	27	Head of Surya (Gudijavoor)	56 x 50	c.12th c
2.	52	Surya (Gabbur)	48 x 36	c.14th c

SAIVA

S. No.	Acc. No.	Particulars	Measurement cms.	Period
1.	89/1	Sivalinga (Maski)	2 cms ht	c 2nd 3rd c
2.	89/2	Sivalinga (Maski)	1.7 cms ht	c 2nd 3rd c
3.	89/3	Sivalinga (Maski)	1.6 cms ht	c 2nd 3rd c
4.	89/4	Sivalinga (Maski)	2 cms ht	c 2nd 3rd c
5.	2	Umamahesvara (Anegundi)	120 x 76	c 14th c
6.	4	Nandi (Anegundi)	58 x 55	c 16th c
7.	9	*Lingapitha*	70 x 40	c 17th c
8.	68	Nandi (Gabbur)	8 x 45	c 18th c
9.	22	Leg of Nandi (Gabbur)	37 x 17	c 18th c
10.	69	Nandi (Gabbur)	11 x 9	c 19th c
11.	67	A pair of bulls (Gabbur)	7 x 4	c 19th c

GANAPATYA

S. No.	Acc. No.	Particulars	Measurement cms.	Period
1.	3	Ganapati (Anegundi)	61 x 49	c 13th c
2.	5	Ganapati (Anegundi)	73 x 52	c 15th c
3.	1	Ganapati (Anegundi)	124 x 67	c 16th c
4.	18	Ganapati (Anegundi)	110 x 80	c 17th c

LOCAL CULTS

S. No.	Acc. No.	Particulars	Measurement cms.	Period
1.	24	*Naga* (Gabbur)	94 x 41	c 16th c
2.	54	*Naga - Nagini* (Gabbur)	73 x 43	c 17th c
3.	60	*Naga - Nagini* (Gabbur)	67 x 37	c 17th c
4.	61	*Naga* (Gabbur)	81 x 40	c 17th c
5.	65	*Naga - Nagini* (Gabbur)	88 x 50	c 17th c
6.	35	Hero stone (Gangavati)	120 x 66	c 17th c
7.	36	Hero stone (Gangavati)	98 x 77	c 17th c
8.	37	Hero stone (Gangavati)	85 x 65	c 17th c
9.	38	Hero stone (Gangavati)	88 x 66	c 17th c
10.	39	Hero stone (Gangavati)	70 x 3	c 17th c
11.	40	Hero stone (Gangavati)	66 x 69	c 17th c
12.	41	Hero stone (Gangavati)	97 x 65	c 17th c
13.	29	Dampati (Gabbur)	41 x 40	c 17th c
14.	34	Hero riding on horse (Gangavati)	93 X 76	c 17th c
15.	5 1/1	*Nagaphalaka* (?) (Raichur)	51 x 54	c 17th c
16.	5 1/2	*Nagaphalaka (?)* (Raichur)	57 x 56	c 17th c
17.	56	*Naga* on rock slab (Gabbur)	72 x 35	c 18th c
18.	64	Hero stone (Gabbur)	59 x 41	c 18th c
19.	44	Hero stone on rock slab (Raichur)	72 x 58	c 18th c

20.	63	Hero stone on rock slab (Gabbur)	73 x 75	c 18th c
21.	116	Hero stone (Anegundi)	92 x 51.5	c 18th c

MISCELLANEOUS

S. No.	Acc. No.	Particulars	Measurement cms.	Period
1.	53	Female deity (Gabbur)	37 x 24	c. 12th c
2.	55	Male torso (Gabbur)	50 x 24	c. 12th c
3.	109	Pillar (Anegundi)	157 x 47.5	c. 12th c
4.	110	Pillar (Anegundi)	155 x 40	c. 12th c
5.	32	Head part (Anegundi)	33 x 33	c. 12 th c
6.	107	Door part (Anegundi)	81 x 61	c. 13th c
7.	114	Door part (Anegundi)	75 x 55	c. 13th c
8.	106	Row of elephants (Anegundi)	255 x 41	c.13th c
9	62	Male torso (Gabbur)	52 x 26	c. 14th c
10.	28	Mutilated part (Anegundi)	67 x 24	c. 14th c
11.	25	Female figure (Anegundi)	40 x 97	c. 14th c
12.	26	Male torso (Anegundi)	54 x 22	c. 14th c
13.	33	Male figure (Anegundi)	42 x 30	c. 14th c
14.	31	Male torso (Gangavati)	48 x 27	c. 14th c
15.	19	Female torso (Gudi-javoor)	60 x 25	c. 15th c
16.	07	King seeing the dance (Anegundi)	79x 25	c. 15th c

17	12	Panel - dancing figures (Anegundi)	96 x 28	
18.	100	Panel - dancing figures (Anegundi)	28 x 51	c. 16th c
19	19	Panel - dancing figures (Anegundi)	60 x 25	c. 16th c
20	06	Panel - dancing figures playing sticks	101 x 29	c. 16th c
21	43	Elephant (Raichur)	50 x 60	c. 16th c
22	45	Two elephants facing each other	56 x 87	c.17th c
23.	11	A panel depicting the king & seven figures (Anegundi)	72 x 29	c. 17th c
24.	30	Male Figure (Gabbur)	26 x 24	c. 17th c
25.	46	Elephant figure (Raichur)	48 x 56	c. 17th c
26.	47	Flower Design (Raichur)	57 x 53	c.18th c
27	48	Lotus (Raichur)	54x 58	c. 18th c
28	49	Lotus (Raichur)	52 x 46	c. 18th c
29.	50/1	Elephant figure (Raichur)	53 x 56	c. 18th c
30.	50/2	Elephant figure (Raichur)	54 x 51	c. 18th c
31	50/3	Elephant figure (Raichur)	54 x 66	c. 18th c
32.	51/1	Flower design (Raichur)	51 x 56	c. 18th c
33.	23	Grinding Stone (Gudijavoor)	33 x 20	c. 19th c

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S. No.	Acc. No.	Particulars	Measurement cms	Period
1.	14	Parsvanatha (Karadi grama)	97 x 52	c.12th c
2.	15	Parsvanatha (Keredigrama)	125 x 53	c. 12th c
3.	16	Tirthanakra (Karadi grama)	73 x 65	c.15th c
4.	66	Seated Tirthankara (Gabbur)	14.5 x 12	c. 15th c
5.	20	Head of Tirthankara (Gabbur)	22 x 17	c. 17th c

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1. Vaishnavi figure from Gabbur (Acc. No. 58).

2. Vaishnavi figure from Gabbur (Acc. No. 42).

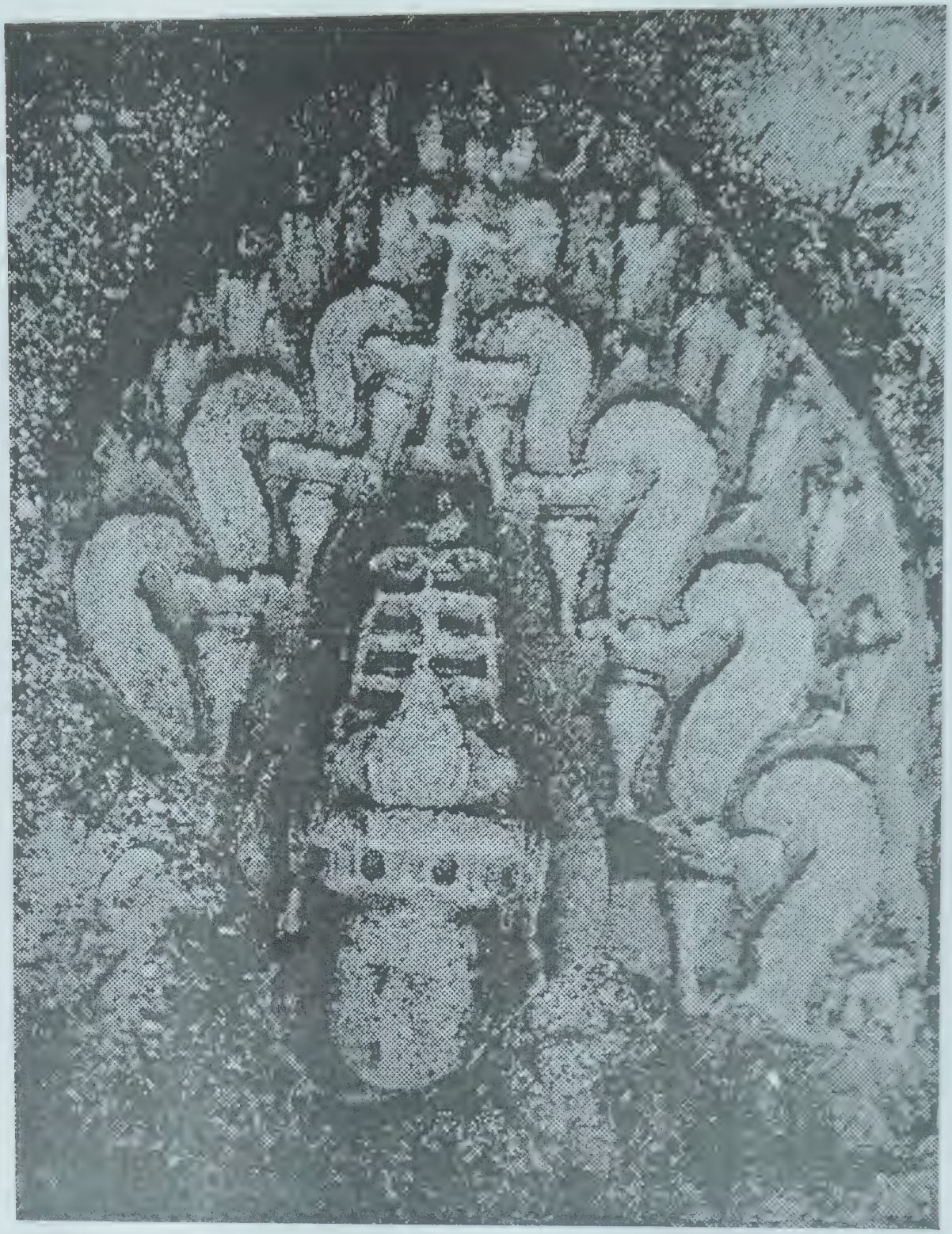
3. *Prabhavali* part of Vishnu from Gabbur (Acc. No. 28).

4. Kesava from Karadigrama (Acc. No. 17).

5. Kalingamardana from Anegundi (Acc. No. 8).

6. Anjaneya from Anegundi (Acc. No. 103).

7. Alvar from Anegundi (Acc. No. 95).

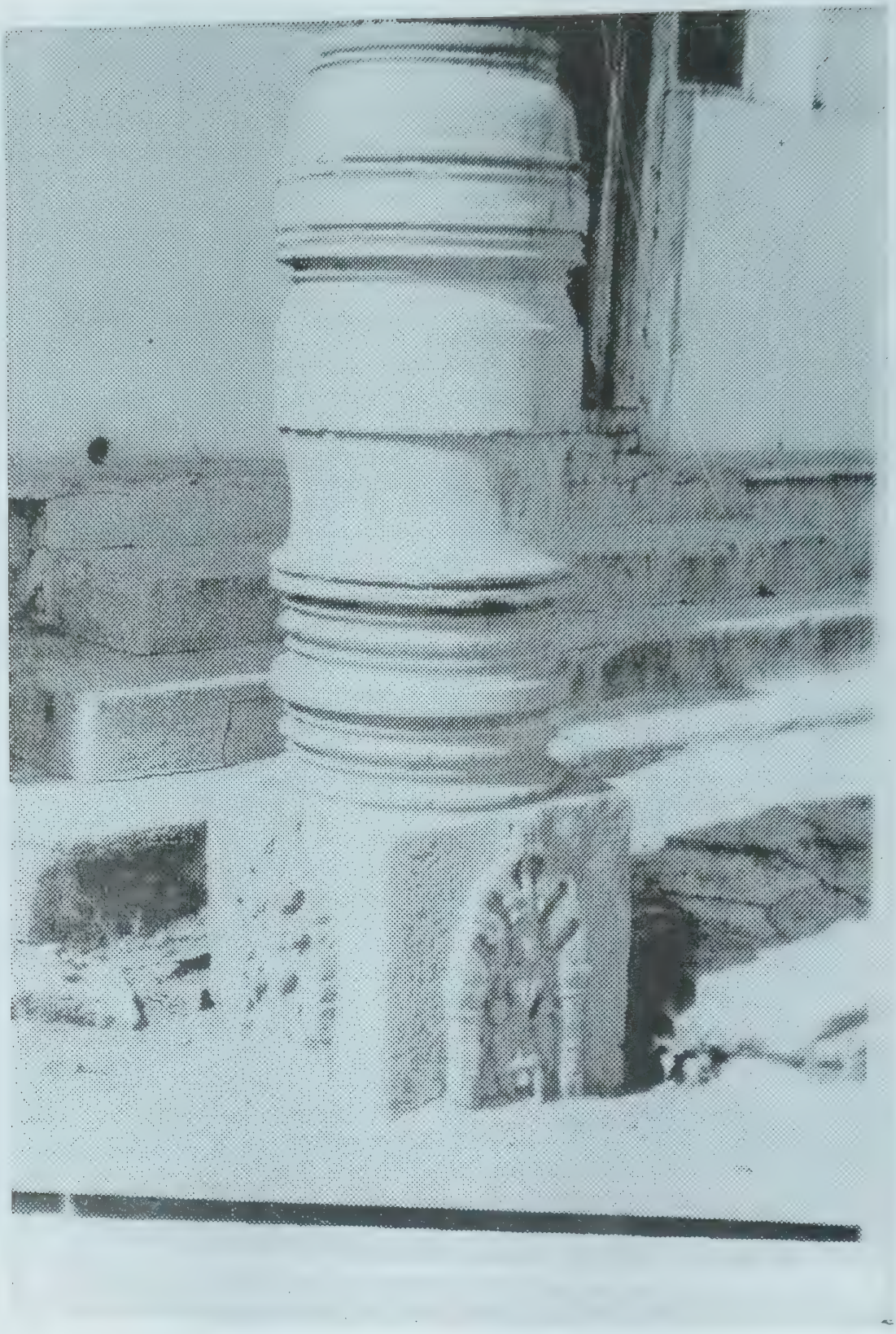


8. Head of Surya from Karadigrama (Acc. No. 27).

27. Hero riding on elephant from Gangavati (Acc. No. 40).

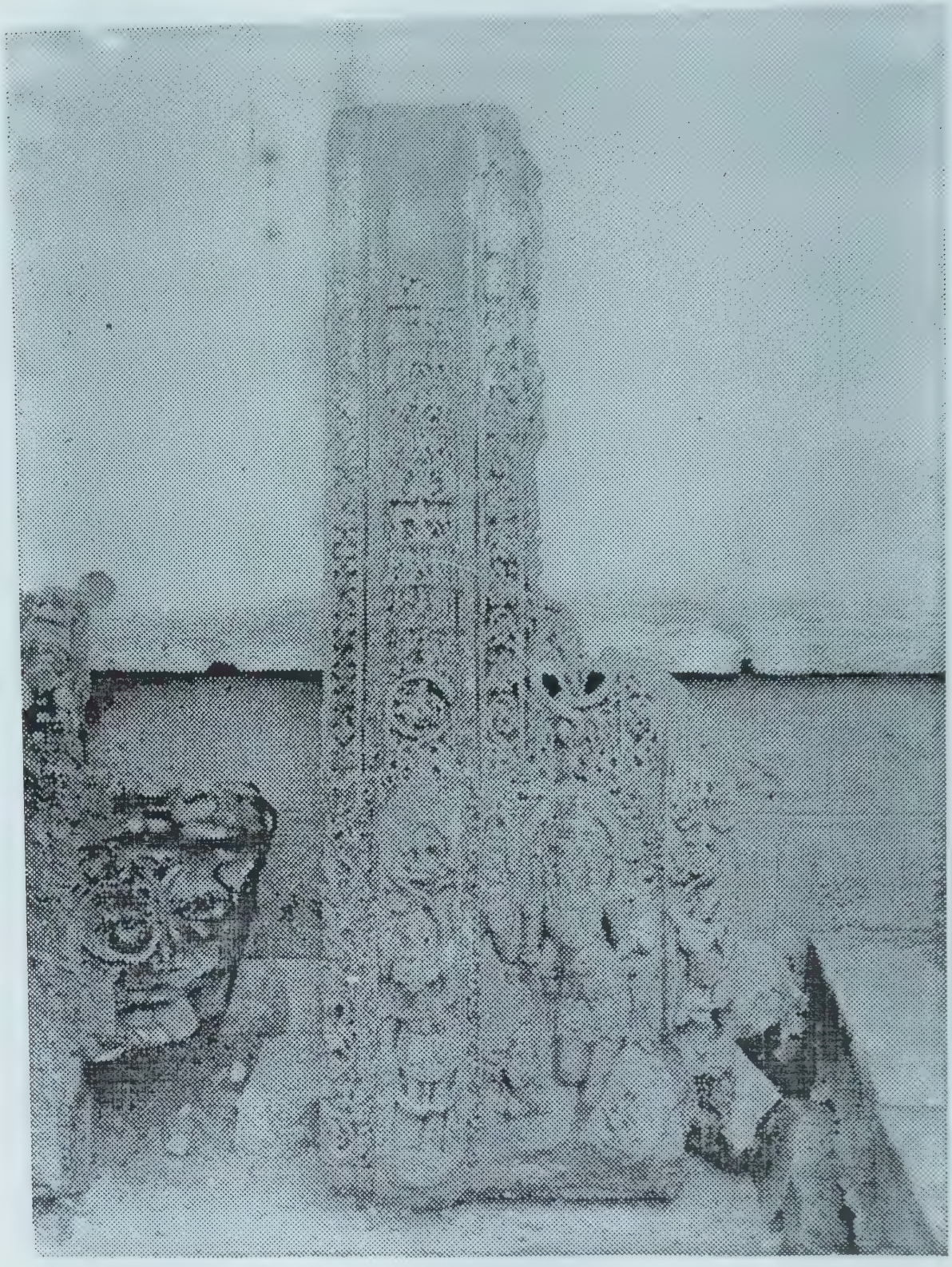
28. Hero stone from Gabbur(Acc. No. 64).

29. Dampathi from Gabbur (Acc. No. 29).



30. Pillar from Anegundi (Acc. No. 109).

31. Pillar from Anegundi (Acc. No. 110).

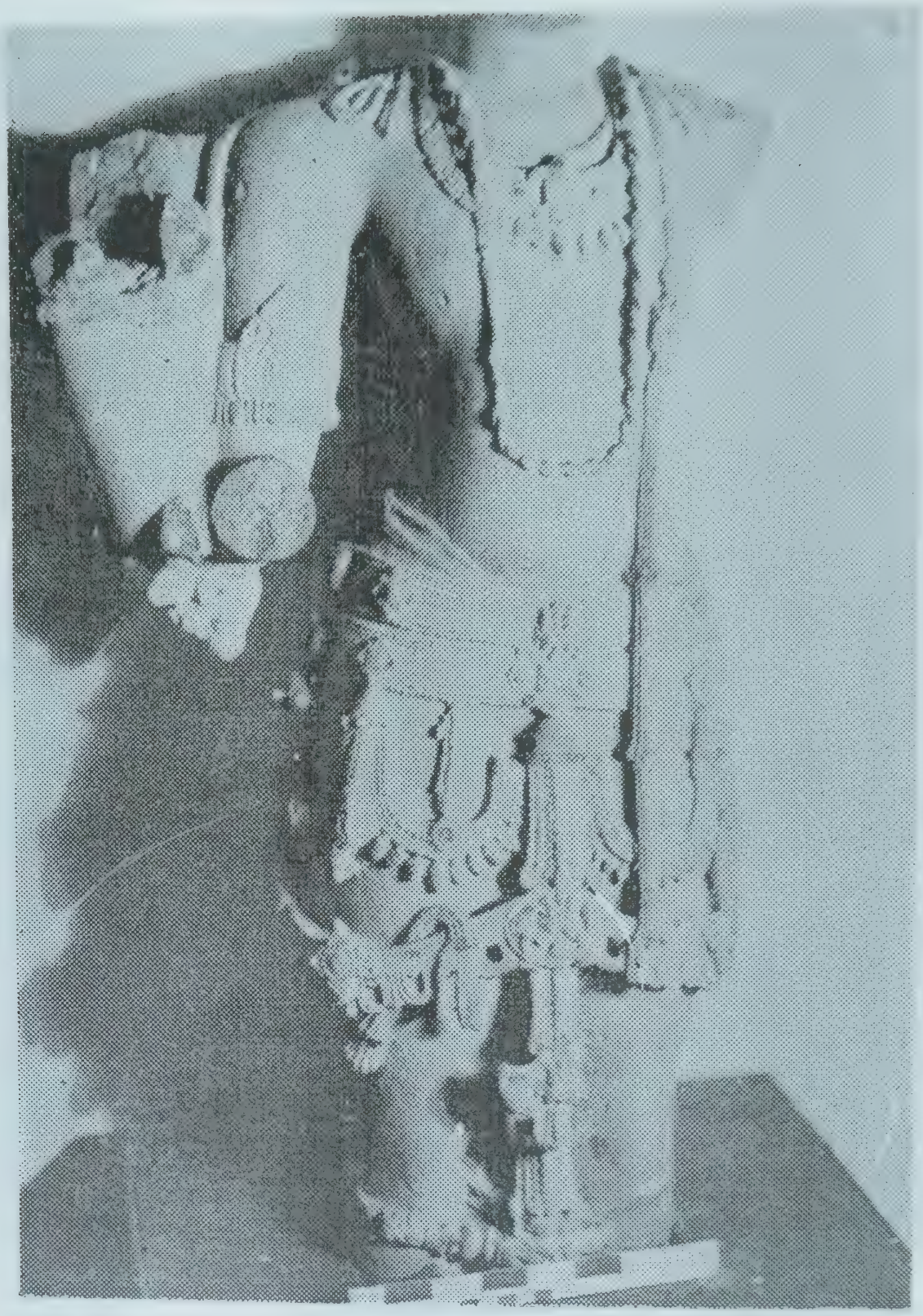


32. Door part from Anegundi (Acc. No. 114).

33. Male torso from Gabbur (Acc. No. 55).

34. Male torso from Gabbur (Acc. No. 26).

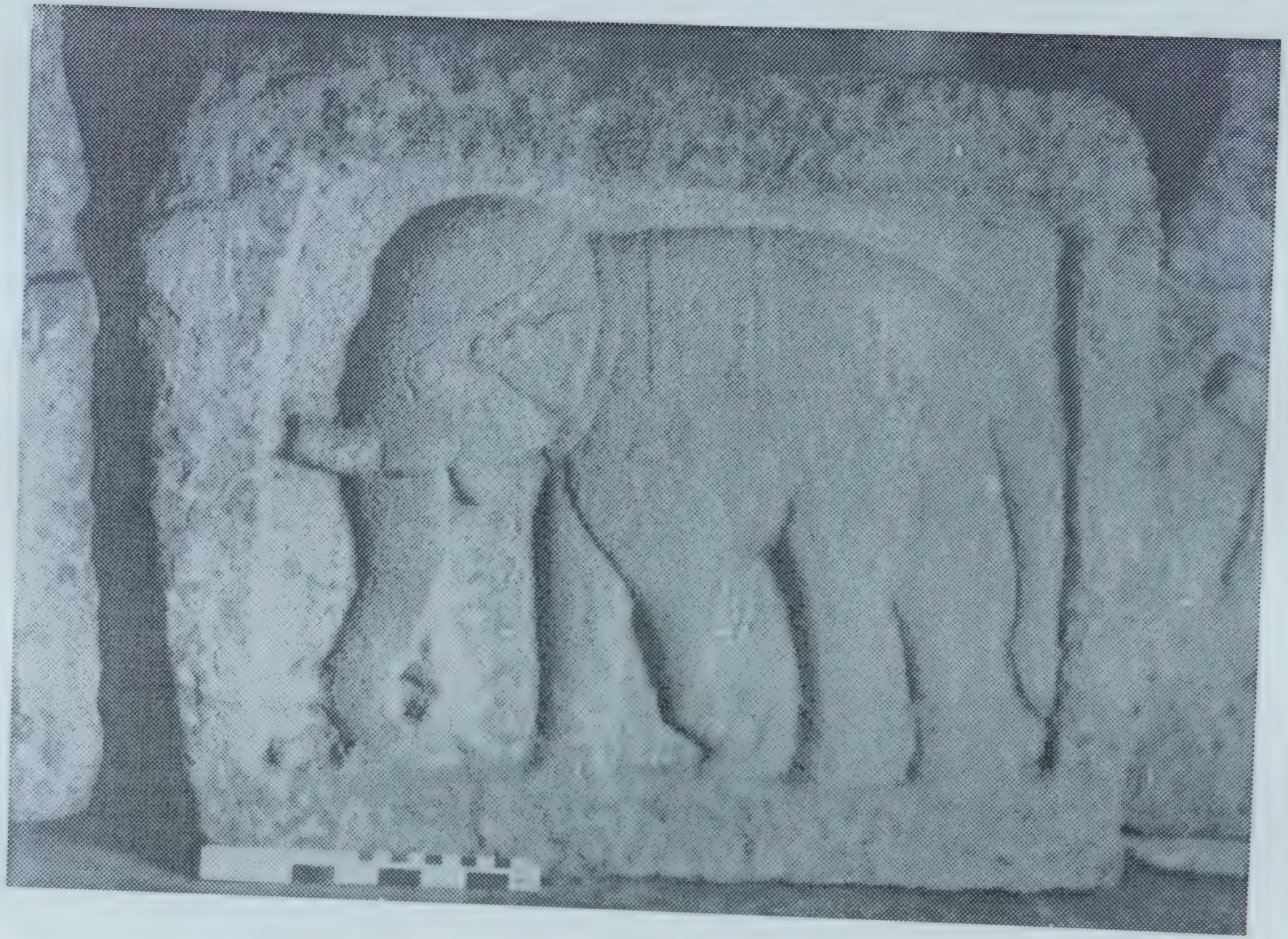
35. Female deity from Raichur (Acc. No. 53).



36. Male torso from Gabbur (Acc. No. 62).

37. Female torso from Gabbur (Acc. No. 26).

38. Panel depicting the female dancing figures playing with sticks from Anegundi (Acc. No. 6).

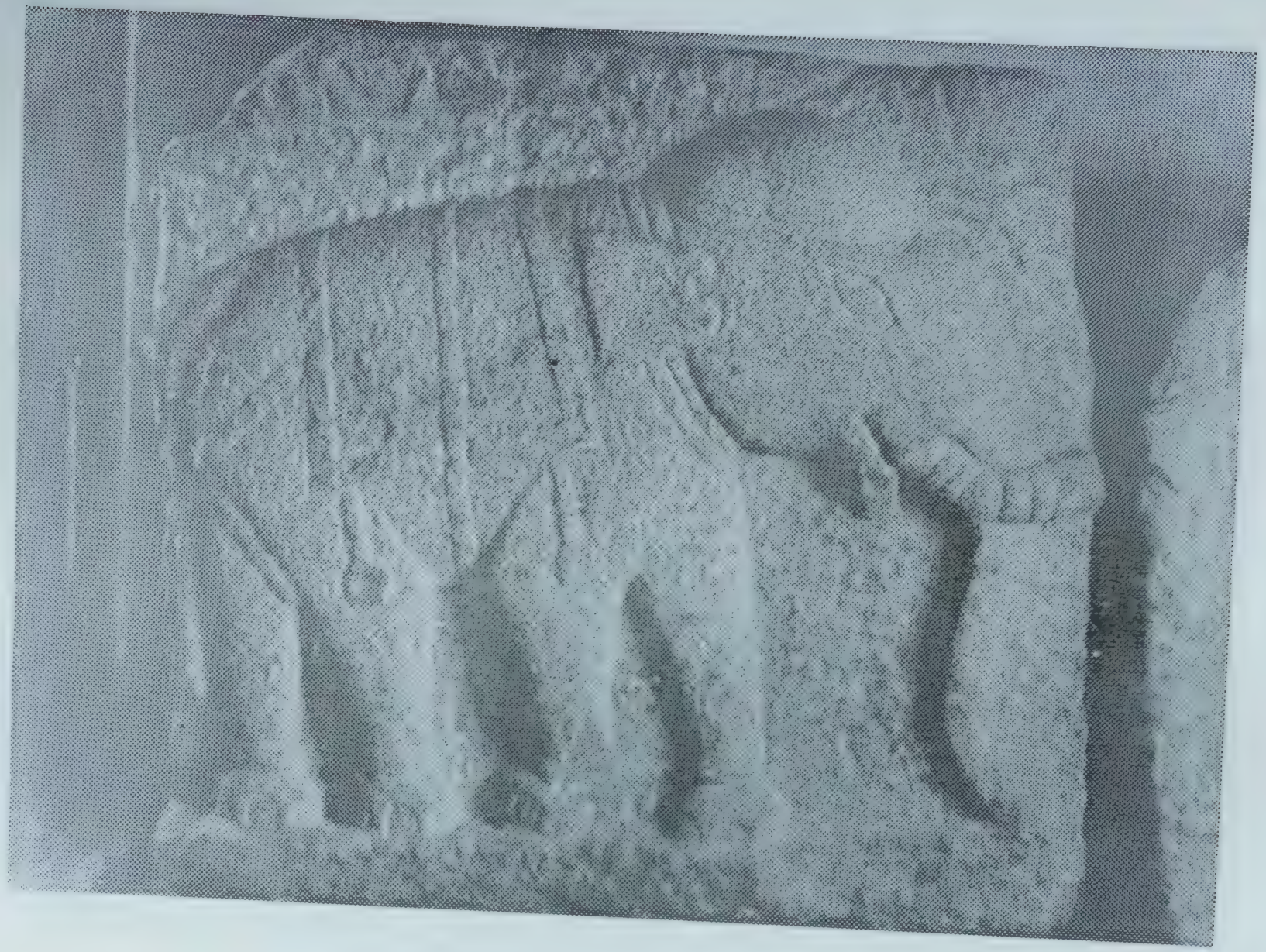


42. Elephant from Raichur (Acc. No. 51/1).

41. Panel depciting the king seeing the dance from Anegundi (Acc. No. [illegible])

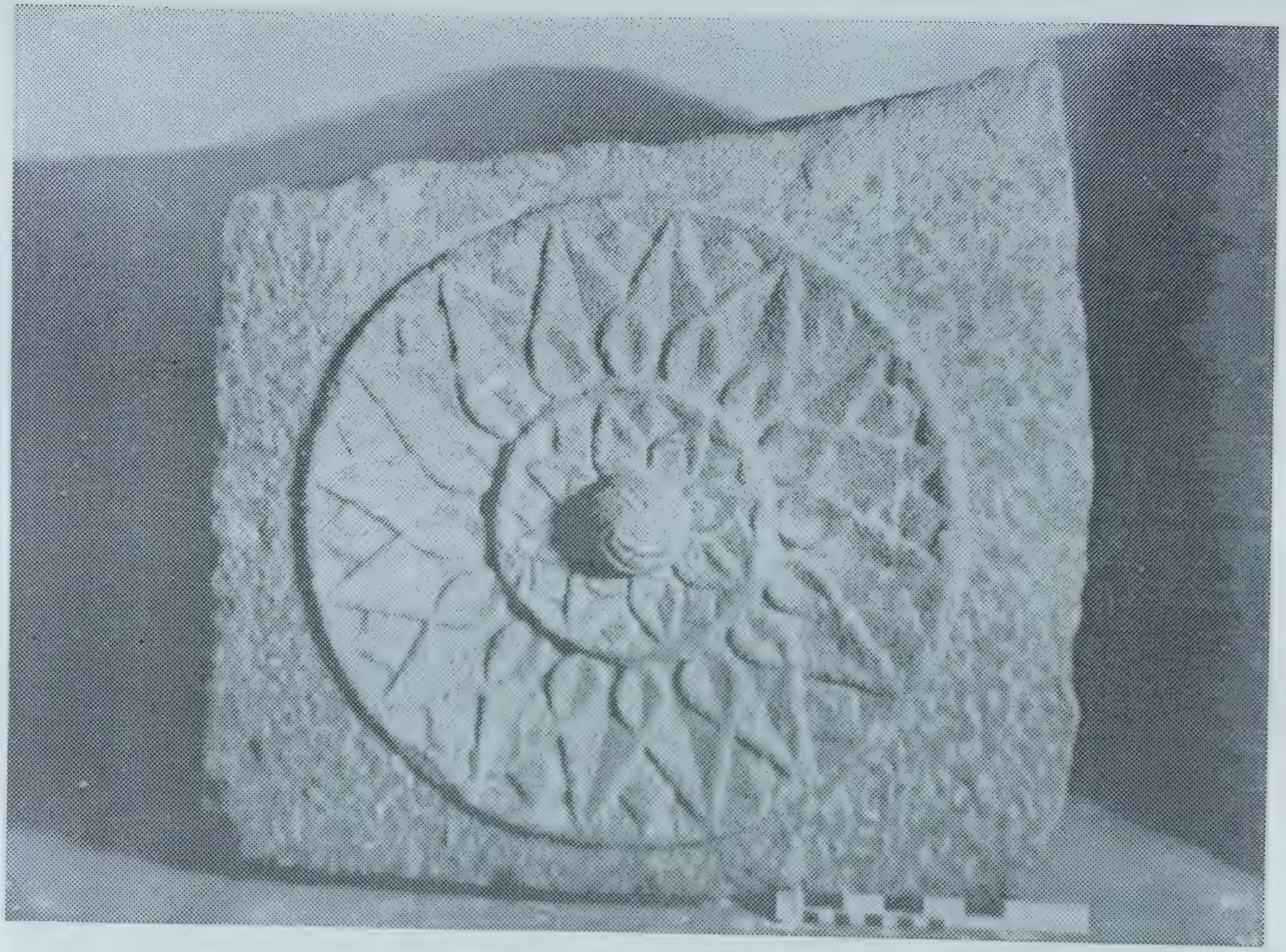
40. Panel depciting dancing figures from Anegundi (Acc. No. 100)

39. Panel depicting female dancing figures from Anegundi (Acc. No. 12)



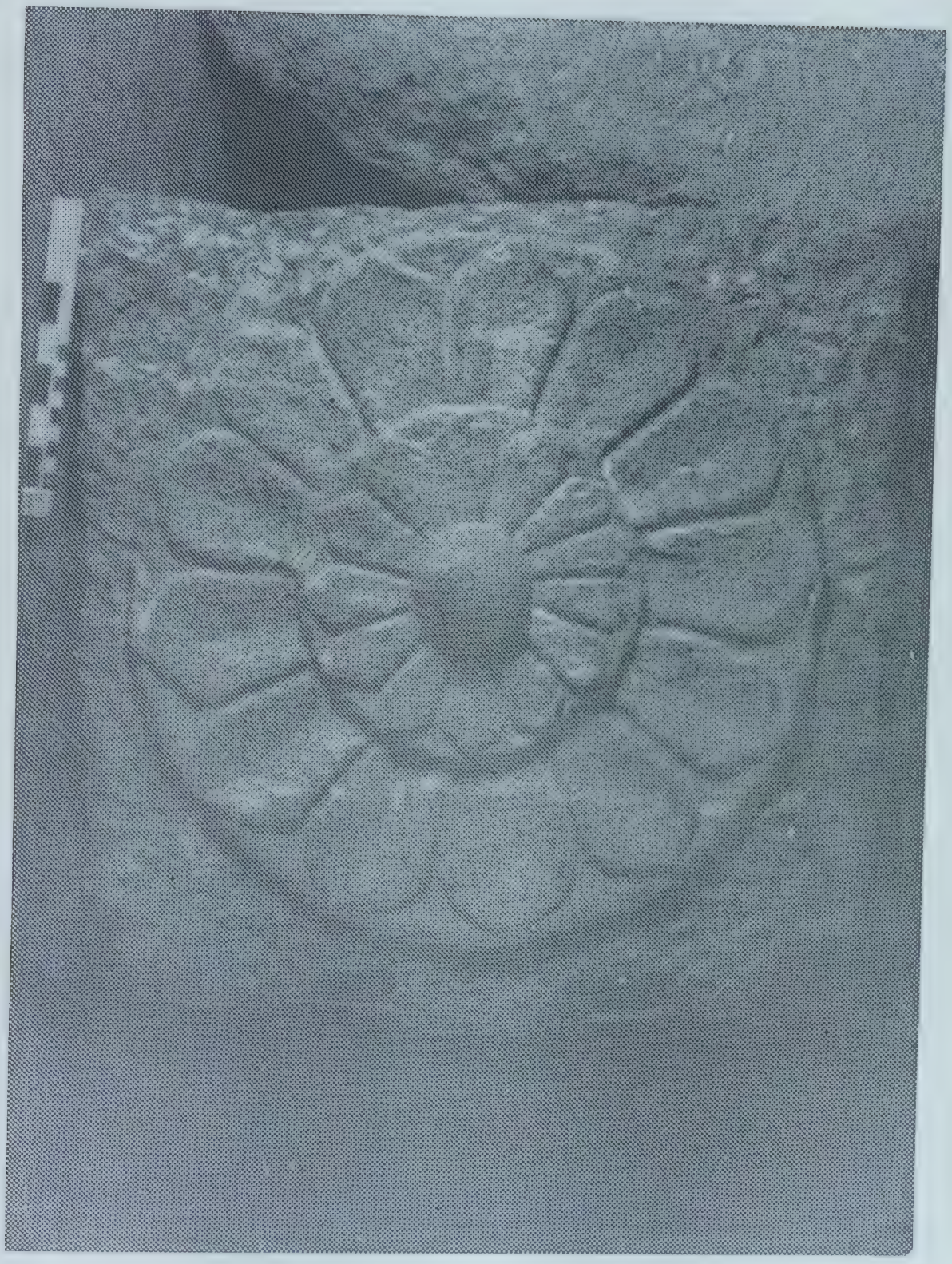
43. Elephant from Raichur (Acc. No. 50/2).

44. Panel depicting king and seven figures from Anegundi (Acc. No. 11)



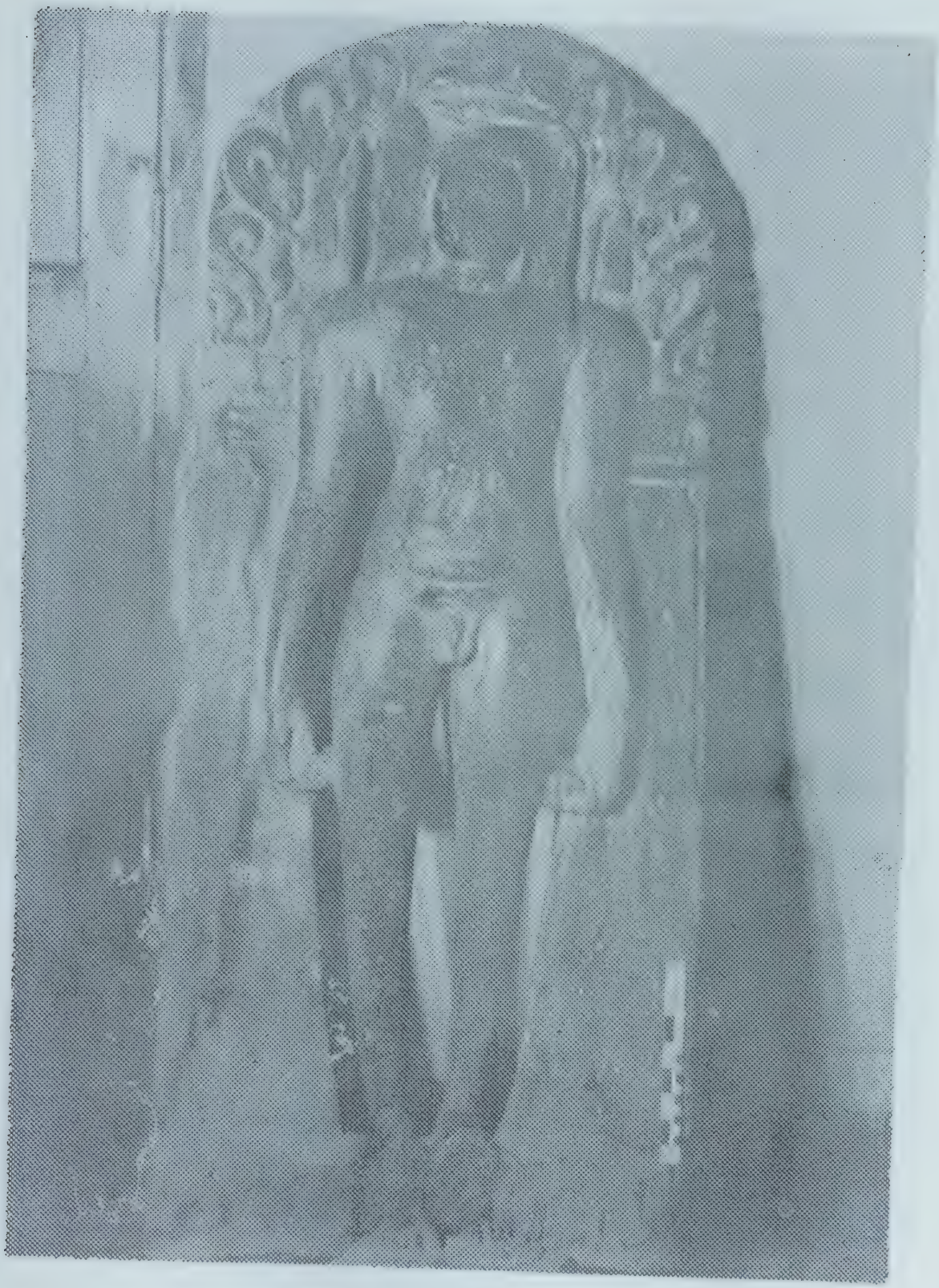
45. Lotus from Raichur (Acc. No. 48).

46. Lotus from Raichur (Acc. No. 46).



47. Lotus from Raichur (Acc. No. 51/2).

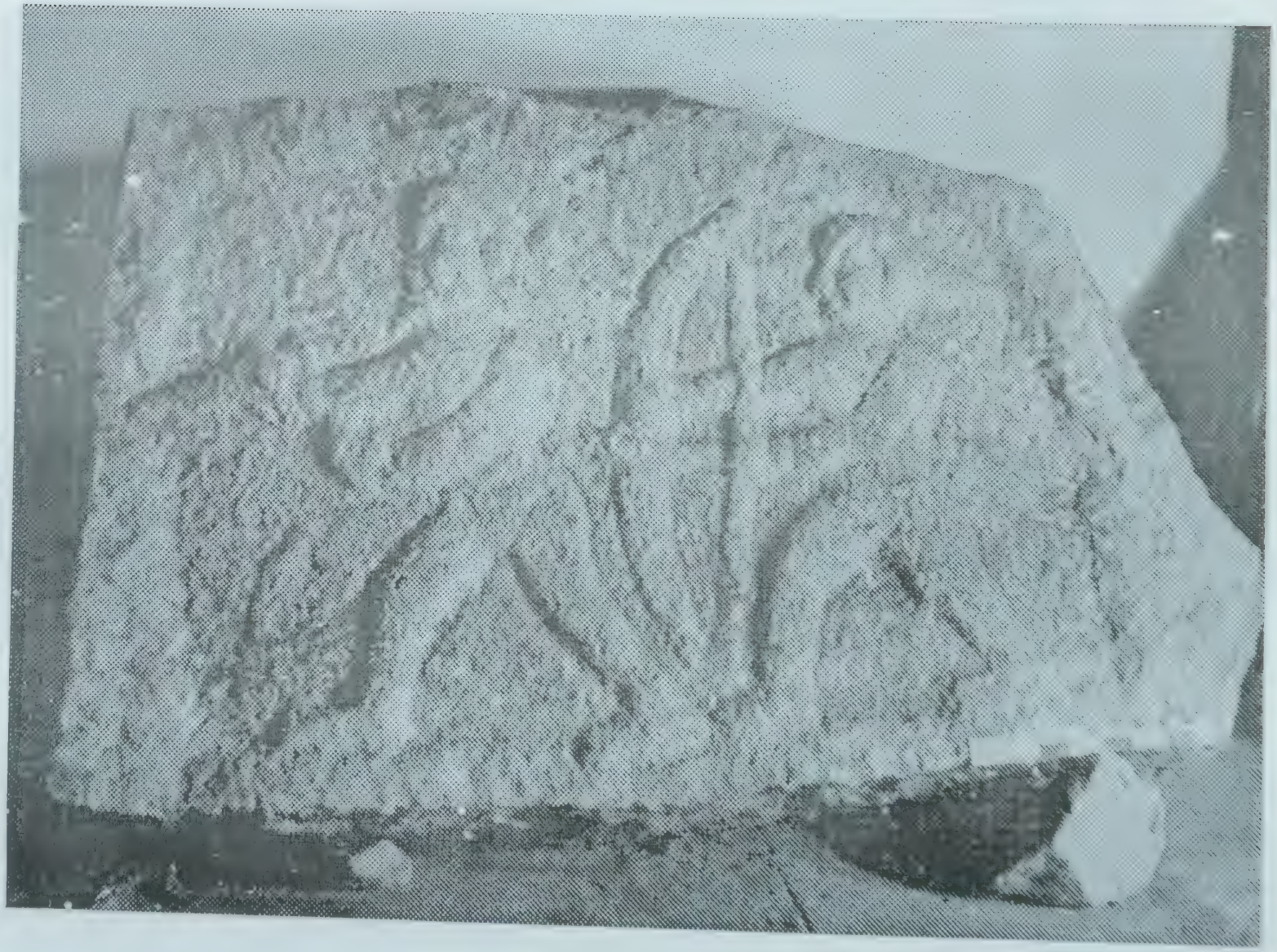
48. Parsvanatha from Karadigrama (Acc. No. 14).



49. Parsvanatha from Karadigrama (Acc. No. 15)

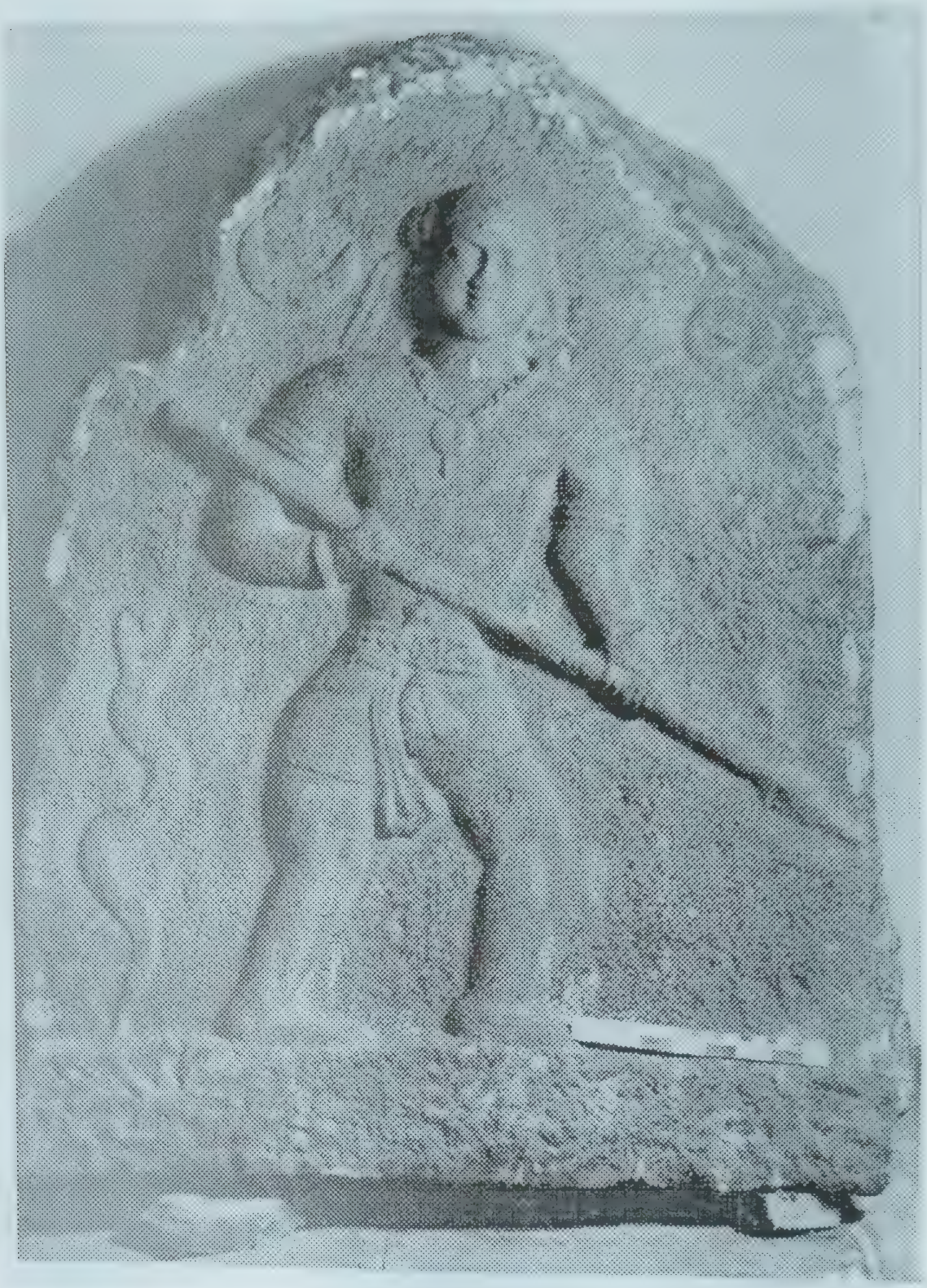
50. Tirthankara from Karadigrama (Acc. No. 16).

26. Hero stone from Gangavati (Acc. No. 41).



25. Hero stone from Anegundi (Acc. No.116).

24. Hero stone from Gangavati (Acc. No. 39)



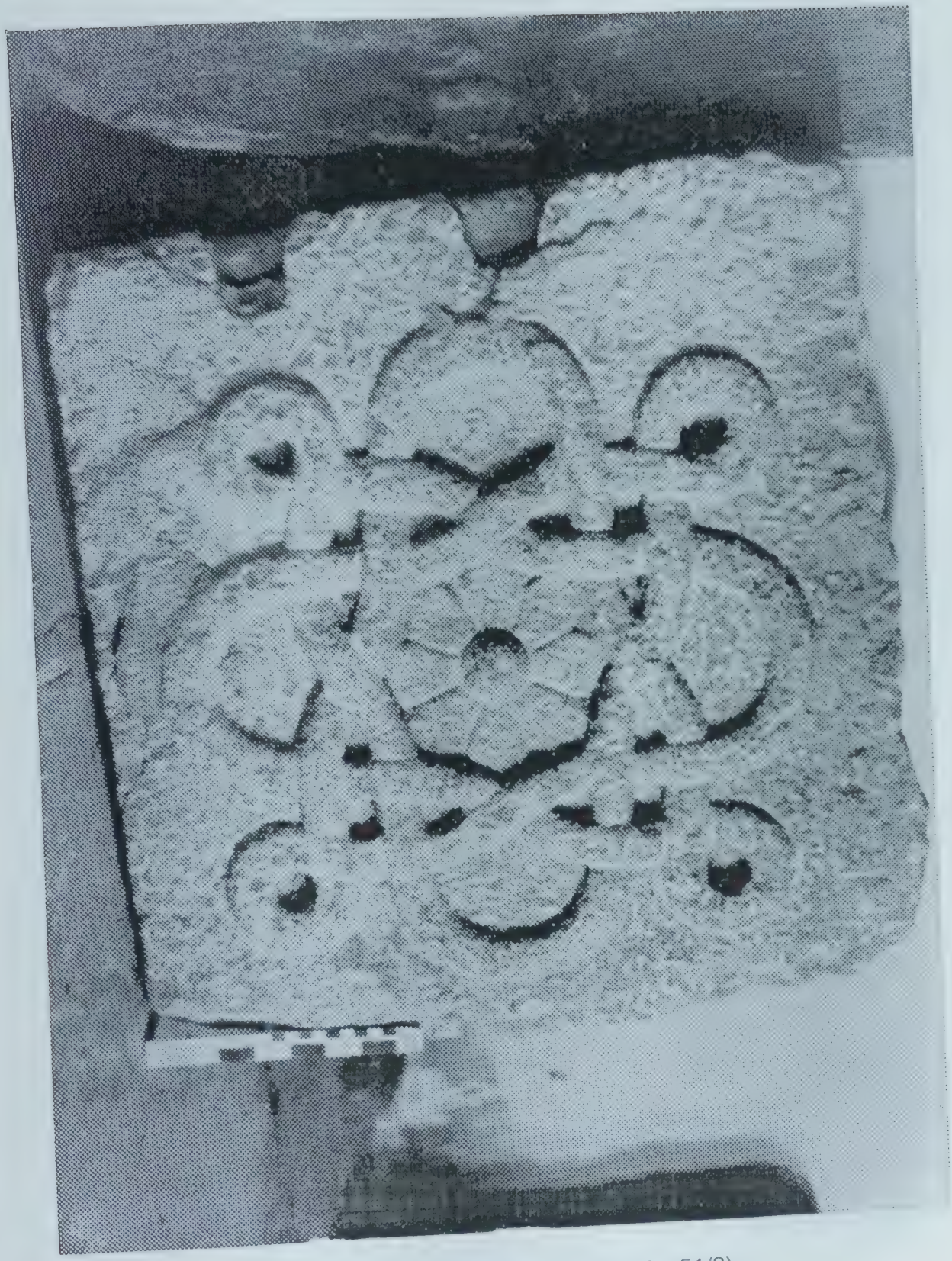
23. Hero stone from Gangavati (Acc. No. 38).

22. Hero stone from Gangavati (Acc. No. 37).

21. Hero stone from Gangavati (Acc. No. 35).

20. Hero stone from Gangavati (Acc. No. 34).

19. *Phalaka* from Raichur (Acc. No. 49).



18. *Phalaka* from Raichur (Ac. No. 51/2).

17. *Naga-Nagini* from Gabbur (Acc. No. 60).

16. Naga stone from Gabbur (Acc. No. 26)

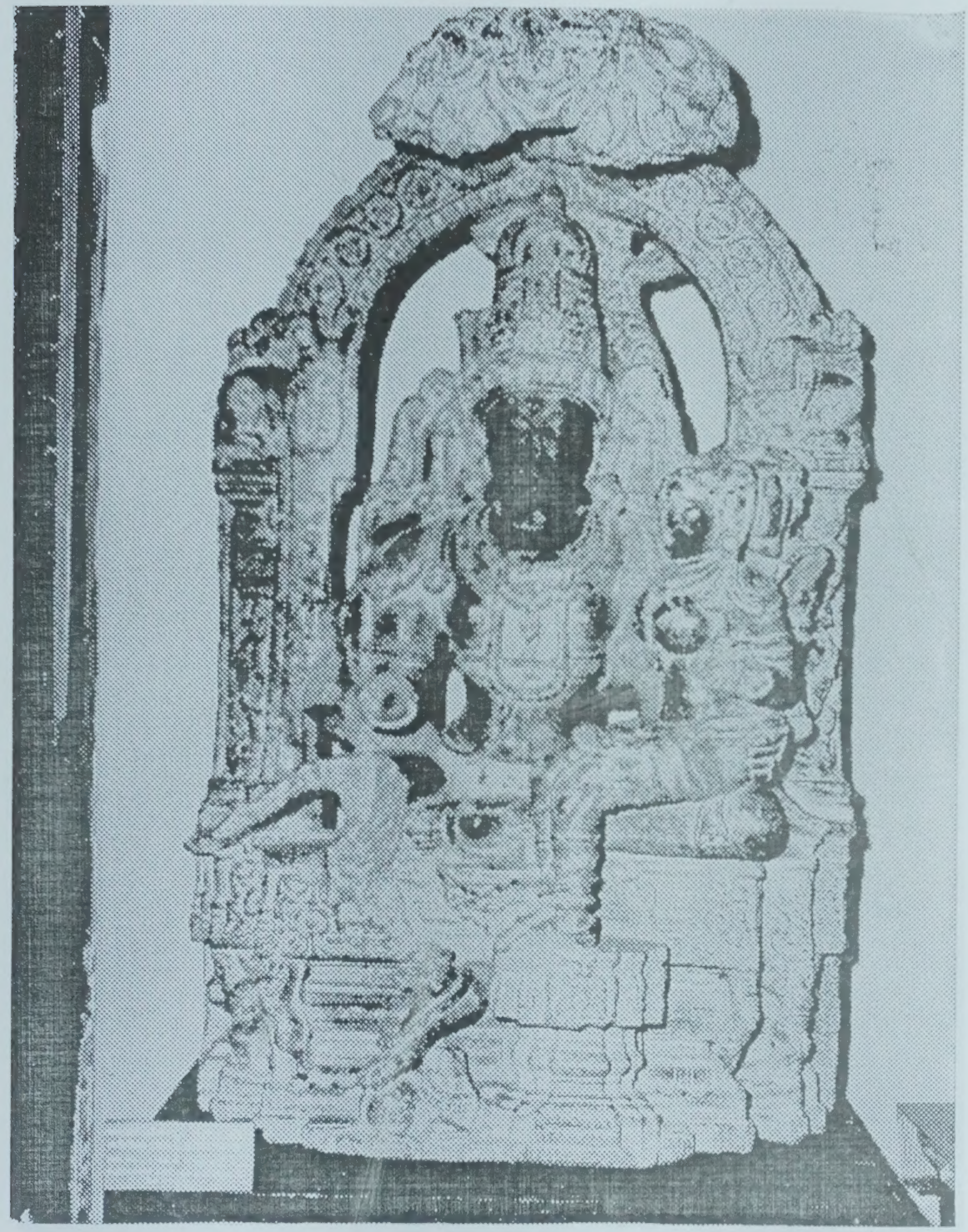
15. Ganesa from Anegundi (Acc. No. 18).

14. Ganesa from Anegundi (Acc. No. 1).

13. Ganesa from Anegundi (Acc. No. 5).

12. Ganesa from Anegundi (Acc. No. 3)

11. Nandi from Gabbur (Acc. No. 4).



10. Umamahesvara from Gabbur (Acc. No. 2).

9. Surya from Raichur (Acc. No. 52).